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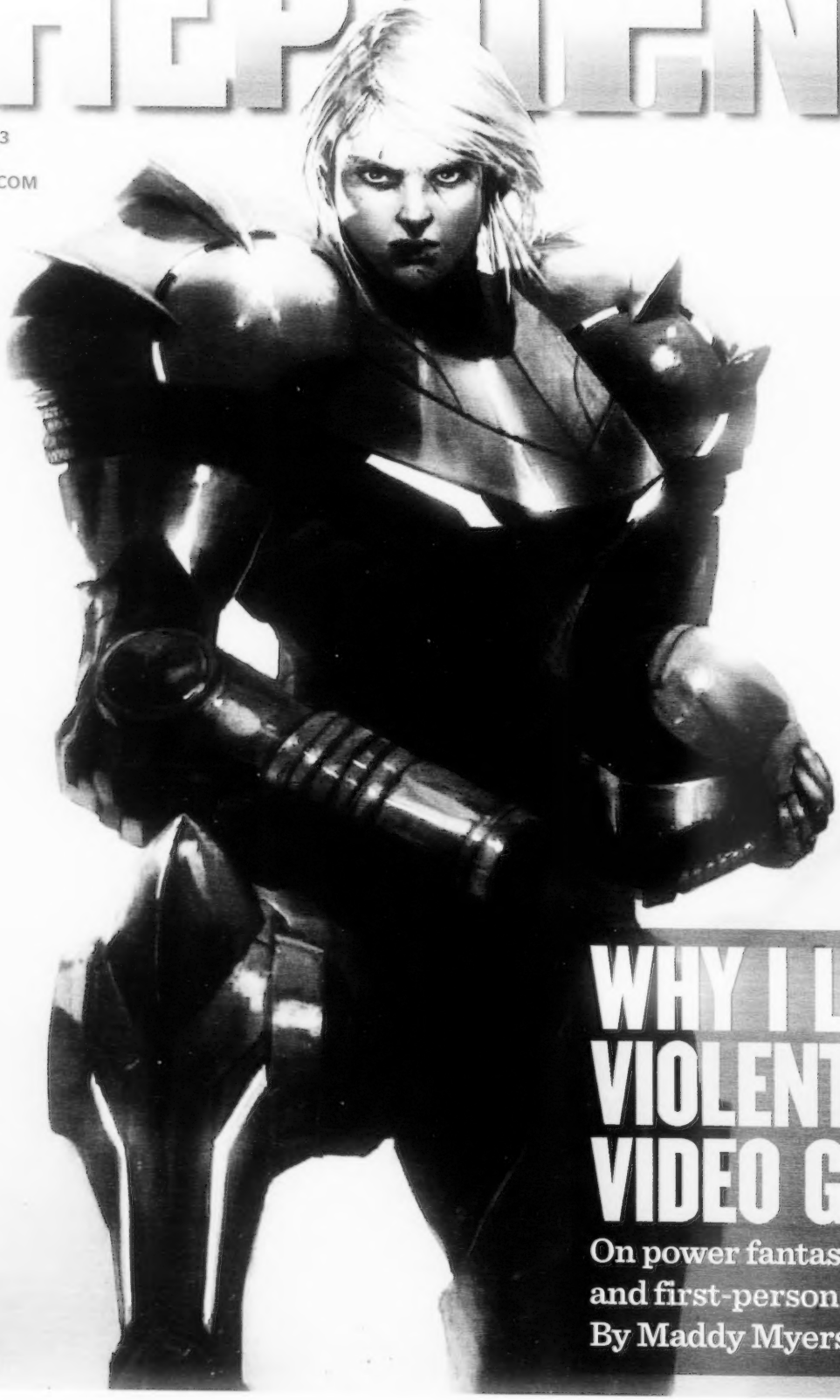

WHY I LIKE VIOLENT VIDEO GAMES

On power fantasies, gender, and first-person shooters. By Maddy Myers. Page 28.

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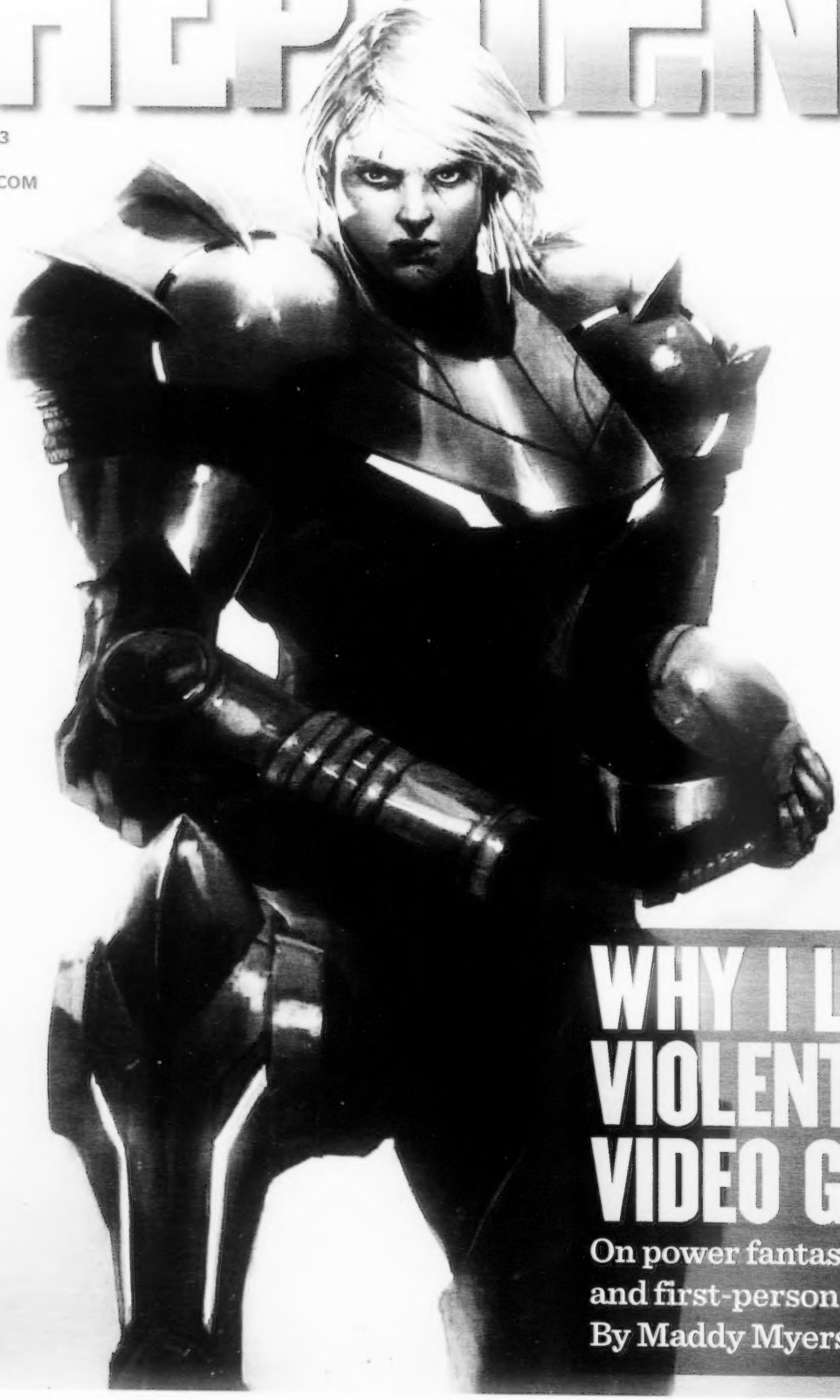

WHY I LIKE VIOLENT VIDEO GAMES

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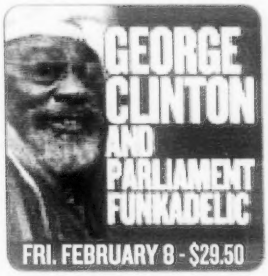

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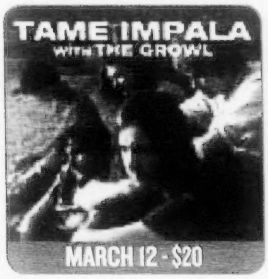

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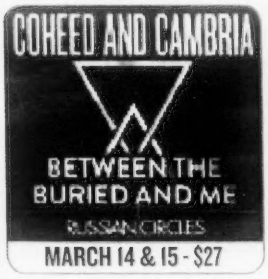

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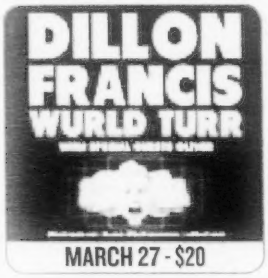

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TUE. 2/12
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THU. 2/14
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FRI. 2/15
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SUN. 2/17
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TITLE FIGHT

TUE. 2/19
SOLANGE

FRI. 2/22
DOPAPOD
GHOSTS OF JUPITER, THE JAUNTEE

WED. 2/27
EELS
NICOLE ATKINS

THU. 2/28
THE WOOD BROTHERS

FRI. 3/1
MURDER BY DEATH / MAN MAN
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MON. 3/4
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DAVE RATTIGAN

FRI. 3/8
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MON. 3/11
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WED. 3/13
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THE WHIGS

THU. 3/14
BALKAN BEAT BOX
DELHI 2 DUBLIN

FRI. 3/15
KELLER WILLIAMS

SAT. 3/16
STARFUCKER
BLACKBIRD BLACKBIRD

SUN. 3/17
FRESHLYGROUND

TUE. 3/19
ANBERLIN VITAL TOUR
PAPER ROUTE, ALL GET OUT

WED. 3/20
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SAT. 3/23
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FRI. 3/29
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FRI. 2/1
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SAT. 2/2
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TUE. 2/5
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THU. 2/7
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SAT. 2/9
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SUN. 2/10
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TUE. 2/12
WHY?
DREAM TIGER, ASTRONAUTALIS

WED. 2/13
CODY CHESNUTT

THU. 2/14
ZOOGMA

FRI. 2/15
THE READY SET / OUTASIGHT

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MON. 2/18
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THU. 2/21
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STEVE KIMOCK
FT BERNIE WORRELL, WALLY INGRAM, AND ANDY HESS

SAT. 2/23
PHONY PPL

THU. 2/28
THE RUBY SUNS

FRI. 3/1
FRENCH MONTANA

SAT. 3/2
UNKNOWN MORTAL ORCHESTRA
FOXYGEN, WAMPIRE

MON. 3/4
THE POSTELLES / ARKELLS
AMBASSADORS

TUE. 3/5
CITIZENS!

FRI. 3/8
MOUFY
AIR DUBAI, WATCH THE DUCK

SAT. 3/9
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"Another craptastic orgy of gore — one that's way better than it has any right to be."

p58

Jeremy Renner and Gemma Arterton as the leather-clad warriors of *Hansel & Gretel: Witch Hunters*.

ON THE COVER ILLUSTRATION BY SAMUEL DEATS

THIS WEEK AT THEPHOENIX.COM :: /THEBEST What's your neighborhood's best-kept secret? Nominate it for our annual city-wide awards! :: **/OUTSIDETHEFRAME** Sex, streets & end-screen rolls: Harlan Jacobson on the ghosts of Sundance :: **WFNX.COM** The Thin White Duke takes on the gridiron during our strange, epic "Super Bowie Weekend," the oddest David Bowie marathon ever

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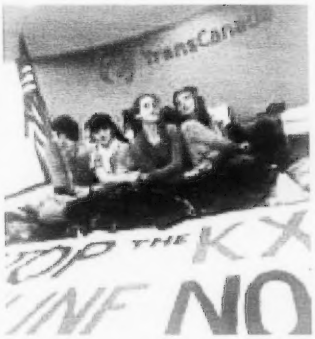
FROM THEPHOENIX.COM

RE: "RUNNING WITH THE CHAIN GANG: THE WESTBOROUGH 8 VS. TRANSCANADA," BY CHRIS FARAONE (01.25.13)

These guys are heroes. Millennials are the sacrificial lambs of climate change. All the older folks who will inevitably post a bunch of bull-malarkey on here about college students needing real jobs are just depressed because they died on the inside a long time ago.
—"J-BEAR"

RE: "REVIEW: *AMOUR*," BY PETER KEOUGH (01.18.13)

This review is way too positive. This is a sadistic director-writer who knows there are a world of masochistic film fans who confuse depravity and abuse for a so-called unflinching, unsentimental, brutally real view of the ugliness of life. The love story is strangled early on by [Michael] Haneke the unholy terror. This is a sick, depraved, empty film made by a nihilistic creep who is allowed to get away with artistic murder in this idiotic world. Only the shallow and the perverted, or the brain-dead pretentious sheep, will see depth in this ugliness. And it takes little skill to focus unrelentingly on a single strain of a story, with no light, no humor, none of the intricacies that make up authentic human realism. This is a world that gives Nobel

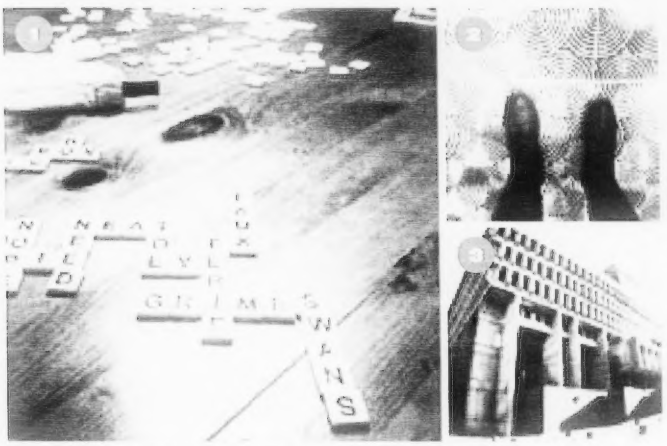


Peace Prizes to war criminals like Henry Kissinger. It also gives Oscars to cruel, badgering, sadistic artistic fiends like Haneke.
—"DANIEL"

CORRECTION

In last week's Boston Fun List, a photo of Chris Colbourn from the "Rock Parents" exhibit was incorrectly attributed; it was taken by Kelly Davidson Savage.

INSTAGRAM US Tag your photos @bostonphoenix



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IN THIS ISSUE

EDITORIAL

NOW & NEXT

» Science is making us better, faster, stronger . . . and now, *fiercer*. We check out a crop of local tech-savvy designers and glimpse a brave new world where you can upload a dress design to match your 3D-printed shoes. Also featuring: Emma the fashionbot.

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» p 12
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VOICES

» We spent the first season of *Girls* being told how insightful and bold and voice-of-a-generation it all was, and frankly, we're ready to fucking puke.

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SPOTLIGHT

» John Connolly could be the one man who could take on Mayor-for-Life Menino. But does he have the balls? Plus: Maddy Myers — black belt, game critic, feminist — explores what violent video games do for the women who love them.

» p 24
» p 28

FOOD & DRINK

» In his new book, food writer and clinical psychologist Scott Haas takes us about as far inside the head of Craigie on Main chef Tony Maws as you can get. We ask him what it was like in there.

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ARTS

» Starvation in North Korea on stage, necrophilia for teens on screen, creep-out stories from Yoko Ogawa, and a new Waxahatchee album that sounds like "an open wound." All in all, a grim midwinter week in the arts.

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NIGHTLIFE

» . . . On the other hand, maybe ogling the best of Boston's beefcake-y bouncers will warm you right up.

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A LEGACY OF HER OWN

HILLARY CLINTON'S RECENT CAPITOL HILL testimony about the attack last year on the US embassy in Benghazi, Libya, showed the outgoing secretary of state at her strongest.

Clinton was clearly moved by the deaths of Ambassador Chris Stevens and three security personnel, sensible as to what larger lessons could be drawn from the affair, and combative in refuting the attempts of right-wing fools who sought to distort the record and misappropriate blame. It was a performance that was alternately dignified and energetic. And it reminded the nation — indeed the world — of Clinton's undeniable status as a woman of supreme substance.

Clinton's long-anticipated retirement as America's premier diplomat raises the obvious question of how history will view her tenure. Events, these days, are quicksilver, and the news cycle is remorseless. But even from our myopic proximity, it is possible to draw some general conclusions about her four years on the job.

The world is a mighty fractious place these days. Even a flexible unified field theory of how to keep it from exploding would be unlikely to be practical. And so Clinton was not a grand strategist in the mode of Dean Acheson, Truman's secretary of state, or Henry Kissinger, who played Tonto to Nixon's Lone Ranger. Instead, to the surprise of many and to the gratification of most, Clinton was the ultimate team player, forging working relationships with the White House National Security Council staff and two secretaries of defense.

Clinton's sole client, if you will, was President Obama — and through him, the American people.

It was a stroke of political genius for Obama to ask Clinton to serve. And it was a manifestation of Clinton's deep sense of urgency and purpose that she served so well. She brought the strengths of a mature and sure-footed politician to her job, and was so single-minded in her pursuit of the national interest that Clinton leaves the cabinet with the unofficial rank of stateswoman, a status Clinton shares with a heroine of hers, Eleanor Roosevelt.

Obama faces huge challenges over the next four years. But in the realm of foreign affairs, one imperative remains strong: the need to demilitarize American foreign policy.

The failed Bush-Cheney *imperium* was rooted in Mao's idea that all power comes from the barrel of a gun. While the president has admirably wound down America's presence in Iraq and continues to scale back in Afghanistan, Obama's continued reliance on death by drones is going to spark international backlash or reach a point of diminishing returns — if not both.

Obama's nomination of Massachusetts senator John Kerry, a Democrat, as secretary of state, and former Nebraska senator Chuck Hagel, whom the more bloodthirsty neocon GOPers want to disown, as secretary of defense is a step in the right direction. Both Kerry and Hagel are Vietnam veterans who served under fire, and both of them learned firsthand and the hard way that armed force does not by definition yield the results on which policy makers bank.

Although she's no soldier, this is a point that the previously hawkish Clinton appears to have learned just as well in her four years of global engagement.

In the course of her testimony, Clinton was in effect asked to summarize what the Benghazi attack could teach policy makers.

"Humility," was Clinton's reply — by which she meant that aspirations, conflicts, and goals are complicated and contradictory. It was a message to the president, the next secretaries of state and defense, and Congress, to approach their international missions and responsibilities with caution.

If the result of Clinton's advice is a more humane American foreign policy, that will be a striking legacy. ■

Clinton brought the strengths of a mature and sure-footed politician to her job, and she leaves with the unofficial rank of stateswoman.

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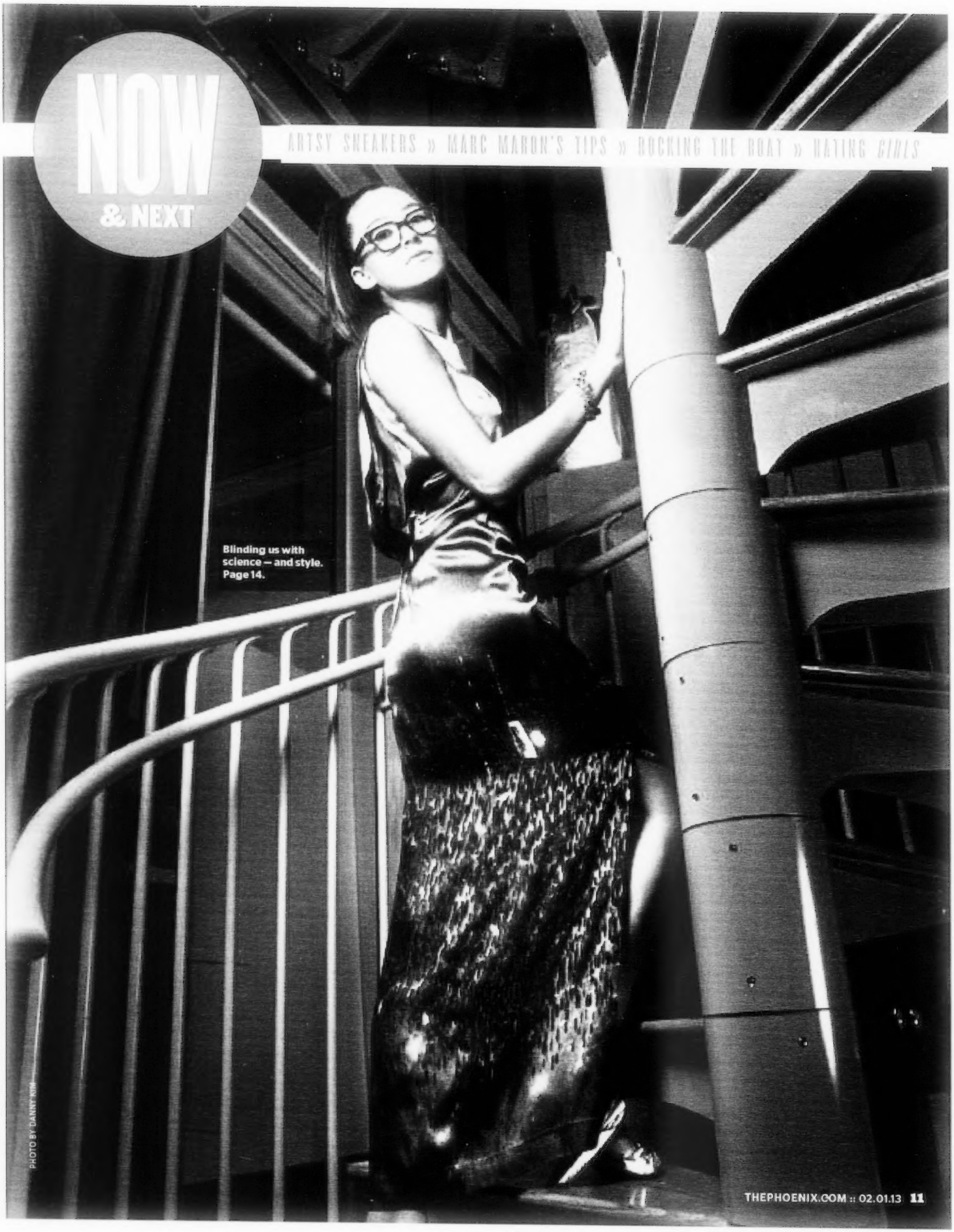

Blinding us with science — and style. Page 14.

PHOTO BY DANNY KIM

WEARING HARING

Most of the time, there's something sort of depressing about seeing a beloved artist's legacy compromised through mass merchandising. Do you really need Basquiat shower-curtain liners or Lichtenstein-inspired salt-and-pepper shakers? The answer is no. (Unless you're the set dresser for *Girls*, in which case the answer is, well, yeah, probably.)

Yet there's something compelling about the **Reebok x Haring** collection, a collaboration between the Canton-based footwear giant and the Keith Haring Foundation, which perpetuates the late artist's legacy by funding children's and HIV/AIDS nonprofits. Maybe we love it because Haring's colorful, graffiti-influenced characters arose from his work in NYC's burgeoning '80s street-art scene — which make these just the kind of sneakers we would have loved to wear while pumping Kid 'n' Play from a boombox in our playground days. Maybe it's because the eye-catching kicks draw attention to the foundation Haring established in 1989, the year before he died of AIDS. Or maybe it's just because we're sneaker junkies who are head over heels for the bright colors, cool textures, die-cut elements, and appliqués that adorn these classic '80s-era Reebok silhouettes. Pretty sure that has something to do with it.

—SCOTT KEARNAN

THE REEBOK X HARING COLLECTION HITS SHELVES ON FEBRUARY 10 AFTER GETTING AN INVITE-ONLY LAUNCH PARTY AT BOSTON'S OWN BODEGA.

BY THE NUMBERS

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YOU'RE DOING IT WRONG: STAND-UP COMEDY

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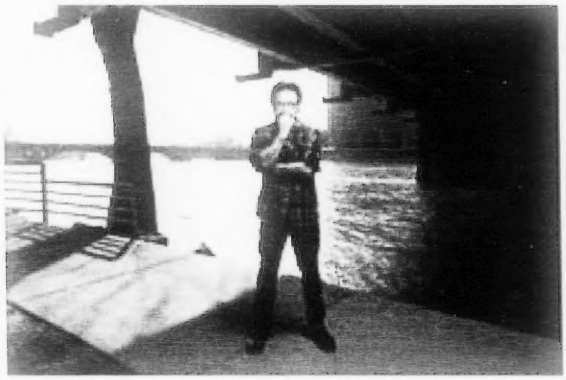


Everyone's a comedian, right? Actually, no: while we may fancy ourselves the belles of the comedy ball when we're half a bottle of whiskey deep, being a real stand-up comic is hard work. Having been in the game since the late '80s, BU alum and "comedian's comedian" Marc Maron knows all about that. "I've been doing this a long time, and people actually want to see me now," he says. "So that's an ongoing 'what the fuck.'" Hence the title of his biweekly podcast, *WTF with Marc Maron*. Dude knows about paying comedy dues, so before his Boston gig, we asked him WTF is up with making a career out of being funny.

—ALEXANDRA CAVALLO

ON ROOKIE MISTAKES: "I think the number one mistake is assuming they're not going to like you. And the number two mistake is assuming that they *will*."

ON TABOO JOKES: "I don't think there's anything that can't be joked about. If you have a good joke, whatever the topic is, give it a whirl. If you get flack, you're going to have to answer to that flack and see where you really stand on something. You just have to figure out what your intentions are and decide whether it's worth it."

ON HECKLERS: "There are only a couple of things you can do. You can be diplomatic for a minute, and then, if that doesn't work, I would say unleash all of your anger on him. Just try to completely destroy him. But then you have to kind of rebuild the show, because the rest of the audience will be surprised by just how much anger you have. [*Laughs*] I've had somebody come onstage and tackle me; that was pretty bad. When heckling gets physical, it's always bad."

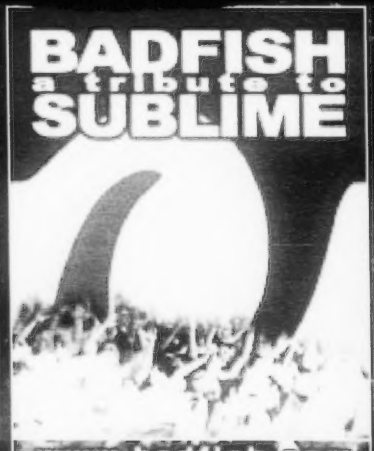
ON WHICH IS MORE AWKWARD: LOSING STAGE VIRGINITY VS. LOSING ACTUAL VIRGINITY: "Definitely stand-up, because with the other, you're definitely going to come. If this first stand-up gig was pretty horrible because you spent days or weeks freaking out, just beating the shit out of yourself in fear, and then this three- to five-minute thing finally happens, and there's just no way it's going to match that month of self-abuse that it took you to get there. On some level it's disappointing. But certainly whatever happens up there that first time, the one thing you know is that you never feel more alive in your life than that first time."

ON THE SUGGESTION THAT WHAT HE DESCRIBED WAS ACTUALLY A GREAT METAPHOR FOR LOSING ONE'S ACTUAL VIRGINITY: [*Laughs*] "That's right! But a lot of times, with losing your real virginity, it's a surprise. You *know* you want to lose it, but most of the time you're not sure when it's going to happen. With a stand-up show, you're booked, you've got that open mic spot three weeks from now, so that's going to *happen*. The virginity thing is kind of vague. . . . I don't think many people schedule that."

Marc Maron is at the Wilbur Theatre on February 8 :: 246 Tremont St, Boston :: 7:30 pm stand-up; 10:30 pm live *WTF* podcast :: $20–$25 :: ticketmaster.com

UPCOMING SHOWS AT THE PALLADIUM

THIS FRIDAY! FEBRUARY 1



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WEDNESDAY, MAY 1

SATURDAY, FEBRUARY 16

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- 2/09 TRIBUTE TO DARRELL ABBOTT
- 2/14 STRAIGHT LINE STITCH
- 2/22 MARDUK/MOONSPELL
- 2/23 CRADLE OF FILTH
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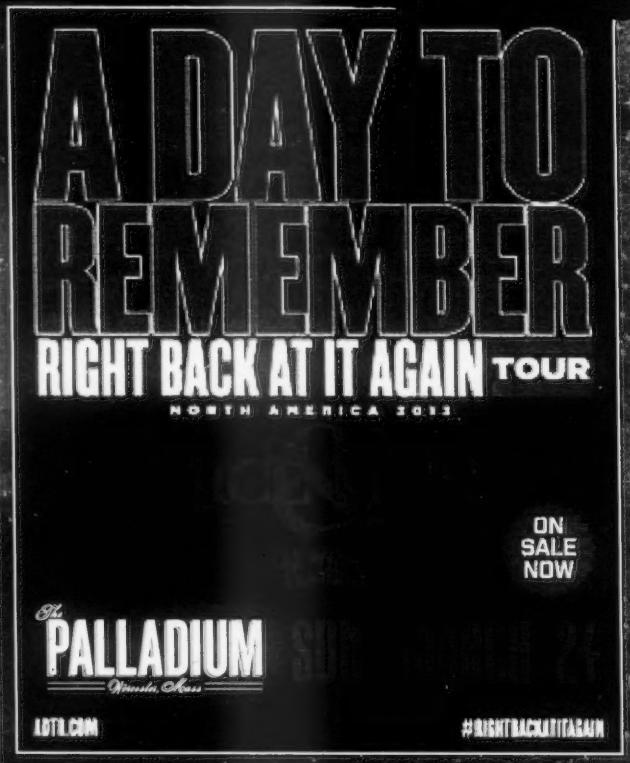
- 4/14 PARKWAY DRIVE



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GEEK CHIC

BY RENATA CERTO-WARE

HIGH-TECH FASHION is here to stay! Promising photographic precision and infinite color possibilities, digital printing first attracted innovators like Alexander McQueen; now even High Street labels like H&M are tapping the tech to produce affordable, versatile styles. So are local lines like Cambridge's Constrvct, which allows users to customize digitally printed dresses with their choice of photo — say, the stunning NASA satellite image seen here. And 3D printers are likewise churning out jaw-dropping pieces: take the accessories of local designer Gideon Weisz, who riffs on sound waves and Möbius strips, and Somerville studio Nervous System, which draws inspiration from coral, algae, and other organic structures. We tried out such futuristic fashions at MIT's Frank Gehry–designed — and damn stylish — Stata Center, home to the Computer Science and Artificial Intelligence Laboratory, which celebrates its 50th anniversary this year. That's where we met Emma, a robot whose runway walk gave our models a run for their money.

A MAN OF MANY TALENTS BRIT ARCHITECT JULIAN HAKES NOT ONLY DESIGNED THESE SPIRALING "MOJITO" HEELS; HE'S ALSO ONE OF THE MINDS BEHIND THE NEW NORTH BANK BRIDGE CONNECTING CAMBRIDGE AND CHARLESTOWN.

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SEE, 125 Newbury St, Boston :: 617.236.0105

>> FROM LEFT: Constrvct dress, $350 at constrvct.com; Nervous System bracelets, $60–$80 at n-e-r-v-o-u-s.com; Julian Hakes "Mojito" shoes, $275–$300 at mojitoshoes.net
Dress, $99 at H&M; Julian Hakes "Mojito" shoes, $275–$300 at mojitoshoes.net; glasses, $349 at SEE; Gideon Weisz nylon bracelets, $20–$60 at Jade Moran Jewelry

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Fri & Sat March 29 & 30 • The Sinclair

THE BESNARD LAKES — ON SALE THURS AT NOON
Sat. May 4 • Middle East Downstairs

ATLAS GENIUS ON SALE FRIDAY AT NOON
Sat. June 15 • The Sinclair

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Sat. February 2 • Middle East Down

THE JAMES HUNTER SIX
Sat. February 23 • The Sinclair

II. letlive. W/ HRVRD, THIS IS HELL, CONDITIONS, RESCUER
Mon. February 4 • The Sinclair

REBIRTH BRASS BAND
Thurs. February 28 • The Sinclair

FEED ME WITH TEETH W/ MORD FUSTANG
Mon. & Tues., February 4 & 5 • Royale

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Fri. March 1 • The Sinclair

furtherseemsforever W/ HOSTAGE CALM
Thurs. February 7 • The Sinclair

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Sat. March 2 • The Sinclair

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Sun. February 10 • Great Scott

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THE BIG HURT

2013'S HOTTEST ROCK CRUISES

BY DAVID THORPE

CHANCES ARE you've already heard about the **MARK MCGRATH AND FRIENDS CRUISE**, the most talked-about maritime disaster of the 21st century. For prices starting at $649, you'll get three days on a big boat with frosty-tipped Sugar Ray heartthrob Mark McGrath and his handpicked lineup of shameful junior high cassette purchases:

> **CARNIVAL IMAGINATION TO HOST "MARK MCGRATH AND FRIENDS" MUSIC THEME CRUISE IN OCTOBER 2013**
> *Joining McGrath and Sugar Ray for the cruise is an all-star lineup that includes popular bands such as Smash Mouth, Gin Blossoms, Cracker, Spin Doctors, Vertical Horizon, the Verve Pipe, and Marcy Playground, along with special acoustic performances by Ed Roland of Collective Soul and Ed Kowalczyk of Live.*

Of course, I solemnly promise to do everything in my extremely limited power to somehow get on this cruise without paying for it.

> The "70,000 Tons of Metal Cruise" will already be at sea by time you read this.

A brief anecdote: I am a liar; I constantly lie to my friends and loved ones for my own amusement (and occasionally theirs, I hope). Therefore, it wasn't a huge surprise that my long-suffering girlfriend thought I was making the whole thing up when I told her about this cruise — it's exactly the sort of ridiculous thing I'd lie about, and come on, Spin Doctors? You've gotta be kidding me. But to prove it was for real, I showed her the official cruise website. She *still* thought I was making it up. She thought I actually registered the domain "markmcgrathandfriendscruise.com" and made an entire fake website *just to fuck with her*.

But as rock cruises go, this is actually one of the better — *and cheaper* — ones. For example, you could also book passage on the fifth (!) **NEW KIDS ON THE BLOCK CRUISE**, which boasts the most defeated marketing copy in theme-cruise history. Behold, the actual opening text crawl of the NKOTB Cruise promo video: "After years of success/failure is always inevitable/nothing good lasts forever and every party must end/but AGAINST ALL ODDS . . . /OUR PARTY CONTINUES!" And stay tuned for the 2014 NKOTB Death Is Certain Tour, and the NKOTB Your Parents Are Getting Divorced New Year's Eve Bash. Head to nkotb.com/cruise for all the deets; prices for passage aboard the USS *Inevitable Failure* start at $899.

Or you could rock out with your hosts Sister Hazel on the **ROCK BOAT XIII** (charmingly branded as "lucky XIII" by the ominously fate-tempting Rock Boat website). Over a dozen acts are booked, including, uh, Sister Hazel. Scars on 45, a bunch of shit I've never heard of . . . and hippie-swaying dork-rock legends Rusted Root! Listed last on the artists page, perhaps evidence of a last-minute cancellation, is "24 Hour Soft Serve," which sounds way better than all of the above bands combined. Visit therockboat.com to book your trip; a double-occupancy room will run you $850, which is actually a bargain if you eat more than $850 worth of late-night ice cream.

Bad news: the **70,000 TONS OF METAL** cruise will already be at sea by the time you read this. This year's version of the legendary hard-rock voyage includes Helloween, Kreator, Lacuna Coil, and Lizzy Borden.

Slightly more elusive is the **KENNY G CRUISE**, scheduled for May 17. Though several travel sites and news stories tell of an exciting Alaskan journey with the world's foremost sax-huffing smooth "jazz" dillweed, the website seems to have disappeared: kennygcruise.com now redirects to something called the Smooth Jazz Network. There we learn nothing of a cruise, but we can see who's topping the Smooth Jazz Top 20 for the week: Euge Groove is currently dominating with his/her/their track "House of Groove," while Fourplay's "Sonnymoon" holds steady at, you guessed it, fourth. Meanwhile, Jonathan Fritzen-Boney James's "Magical" has slipped to a pathetic fifth place. Get your shit together, Jonathan Fritzen-Boney James.

I am absolutely not making any of that shit up, despite what I said earlier.

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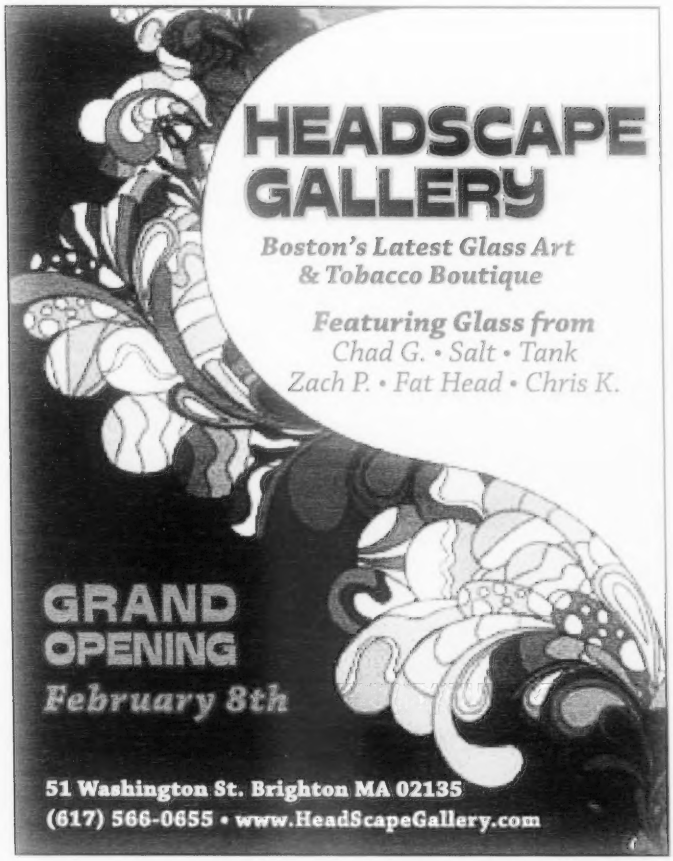

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FOR MORE ABOUT JACK... IN ADDITION TO HIS WIFE AND CHILDREN, JACK LEFT THE WORLD WITH FOUR PUBLISHED COLLECTIONS. HIS FAMILY CONTINUES TO MAINTAIN AND UPDATE EVERYTHING RELATED TO JACK AT THE NEWLY REDESIGNED STANDUPOETRY.NET, WHICH FEATURES VIDEO, AUDIO, AND POEMS.

IN MEMORIAM

ON THE DEATH OF JACK McCARTHY, A WORKING-CLASS POET

BY B. DOLAN

AN UNSUNG HERO of modern poetry passed away last week. Before that, he became a legend to the national community that knew him for 20 years. He was South Boston's own Jack McCarthy.

I first saw Jack in the summer of 1998, in a neighborhood bar in Providence, where a friend persuaded me to check out the local poetry slam. Still a few years before the world of poetry-for-points surrendered to grandstanding eliché, those monthly Providence bouts felt more like back-alley boxing, with weird and diverse characters stepping forward to try and beat the reigning champ. This is back when Sage Francis was a regular co-host: it was the Wild West.

The poet to beat that summer, with a record string of uninterrupted wins under his belt, was a 60-year-old man.

He had the slight hunch of an old working stiff, and his hands trembled slightly when he spoke. His button-down shirt was a size too big and untucked. Otherwise, he wore a sweater.

Jack McCarthy wrote about baseball. He wrote about recovery. He wrote about how easily he found himself crying lately. He leaned against the pool table and held the mic loosely, speaking in a calm, unhurried tone while red-faced opponents 40 years younger pounded chests and rhyme patterns.

He was the opposite of a showboat or a blowhard. He spoke and wrote with profound carefulness and consideration, and an uncanny ability to get directly at the heart of things.

I left feeling awestruck and inspired. Jack singlehandedly showed me the worth of poetry that night, and nowadays I travel the world writing poems and rap songs for a living. The debt I owe him is incredible, and I'm far from alone in saying so.

From his discovery of the spoken-word scene to his final seated performances with an oxygen tank, Jack McCarthy was content to travel a circuit of coffee shops and open mics when weather permitted, retiring every winter to his family and returning to the road in spring.

The last time I saw him, he stopped by my studio in 2011 to record a poem for an upcoming project. He couldn't stay for dinner, as he was performing that night in Cambridge. I gave him a hug and thanked him for everything. My last memory of him is a smile and a wave through the windshield, as he headed off to the next open mic.

He left these words, posted by his daughter with the news of his death:

It hurts
when love dies.
When love is deep,
it hurts deeply
more deeply maybe than you
thought
anything would ever hurt
again.

But with time,
the spaces between the moments
when it hurts
get longer,
the moments themselves become
less devastating,
till eventually you come to
associate them
with a sad sweetness
that has as much in common
with love
as it does with grief.

I wish you long
spaces in between,
and may you carry into them
all of that sweetness,
and only enough sadness to attest
the risk that's being taken
by everyone who loves you.

—Jack McCarthy

FROM THE ARCHIVES

In 1999, the *Phoenix* named McCarthy "Best Stand-Up Poet." We wrote:

A Northeast memorial service will take place on Saturday, February 9, at the Follen Church Society, Unitarian Universalist, in Lexington at 2 pm. The service will be followed by a reception at the church and a 6 pm open mic at the Chelmsford Public Library, 25 Boston Rd, Chelmsford.

TELEVISION

HUMILIATED: WHY I HATE *GIRLS*

LENA DUNHAM PRESENTS HER FILM *TINY FURNITURE* IN A SOLD-OUT SCREENING AT THE MFA ON FEBRUARY 6

BY MICHAEL BRAITHWAITE

I AM A GIRL WHO HATES *GIRLS*. I am also a girl who hates wrongly universalizing titles. Apart from the critiques about the first season featuring zero people of color, the critical brouhaha that has surrounded the show since its premiere last year feels like when someone off-putting shows up at a party and everyone falls all over themselves in gratitude, thankful for *something* different. It's been called one of the "most exciting moments in television," and television critic and feminist Emily Nussbaum went so far as to rave in *New York* that it's a "retort to a culture that pathologizes feminine adventure." Plenty of *very* smart people believe that *Girls*, created by writer/director Lena Dunham, is a game changer.

Who doesn't love smart people declaring things?

And so *this* girl sat through season one, watching Hannah (played by Dunham) screw over her friends, have a fraught and humiliating relationship with a guy who can best be described as a sociopathic skin-sack of meat, and generously heap emotional grandstanding atop a pile of narcissistic tendencies accented with complaining about non-problems. Let's not forget that the season concluded with Hannah eating her feelings on a Coney Island beach after whining to Adam (skin-sack of meat played by Adam Driver) that her life was hard because she's 13 pounds overweight.

Now *Girls* is back for a second round (Sundays at 9 pm on HBO). Apparently Dunham is the "voice of her generation," and it has dawned on me that I'm a girl who hates *Girls* because Dunham's artistic voice peddles little more than abject humiliation with an occasional laugh-out-loud one-liner. Hannah — whose life Dunham has described as being like "when you're dancing in a really joyful way and then you hit your head on something" — continues to be the primary conduit for Dunham's voice.

With season two underway, so is the familiar cycle of vulnerability, demoralization, and humiliation that supposedly speaks for an entire set of twentysomethings. Lucky twentysomethings! So far, Hannah's experienced a boner not intended for her and is playing caretaker for an ailing Adam, who splashes urine from his bedpan all over the floor at her feet as she begs to have a meaningful conversation with him. "You don't have to be nice to people you love," he proclaims.

Hannah is not the only character experiencing abject humiliation in the second season, though. After taking the virginity of Shoshanna (Zosia Mamet) and ditching her, the cynical, pretentious Ray (Alex Karpovsky) tries to make nice with her at Hannah's party. Shoshanna holds firm in her anti-Ray stance, so he woos her with a series of backhanded compliments before ultimately just forcing himself on her, which she secretly likes. Just like every girl! Meanwhile, lucky Marnie (Allison Williams) has lost her job to an incompetent, boss-banging coworker, is cut down by her mother, and gets insulted by gay friend Elijah after they have wholly unbelievable and painfully awkward five-minute sex.

> These girls are distinguished by their sense of entitlement and capacity for humiliation.

Never forget that gay guys love putting the sexy-time moves on straight girls.

For a show being hailed as a game-changing generational voice, there is nothing particularly new or fresh in Dunham's approach, other than that she's a girl writing about "gross" stuff and awkward sexcapades, and that she incorporates relevant technology, like sexting. The real driving force that sets Dunham's characters apart is their deep, self-centered sense of entitlement and endless capacity to be sexually and socially humiliated.

The best moments of the show continue to be those genuinely astute one-liners, like when Marnie returns home after a demoralizing job interview to find Shoshanna and Ray happily in bed together and declares that she doesn't want to be around "people who don't hate everything in their life right now."

But the storylines and character arcs remain shallow, relying heavily on viewer discomfort and sophomoric humor. In what feels like an attempt by the all-white show to take last season's racism critique head on, this season sports an "ironically" black Republican love interest (Donald Glover) for Hannah — a ploy that will no doubt result in some sort of awkward, "ironically" offensive moment later this season. Like last season when, after being regularly sexually harassed by her boss, Hannah decided her best course of action was to sexually solicit *him*. How ironic!

Note: irony is a literary device you have to actually know how to use; it's not just a winking tone the Internet invented.

But this is the world of *Girls*, an absurdist world hell-bent on tearing down not just the egos, but the very humanity of the characters who inhabit it. It's a world populated by narcissists, a world that trades in humiliation, without artistry, complexity, or skill. It feels like a world written by a girl who doesn't just hate girls, but hates everything just for the sake of hating it.

This is Dunham's world. Specifically. And it is humiliating for the rest of us girls. At least this one.

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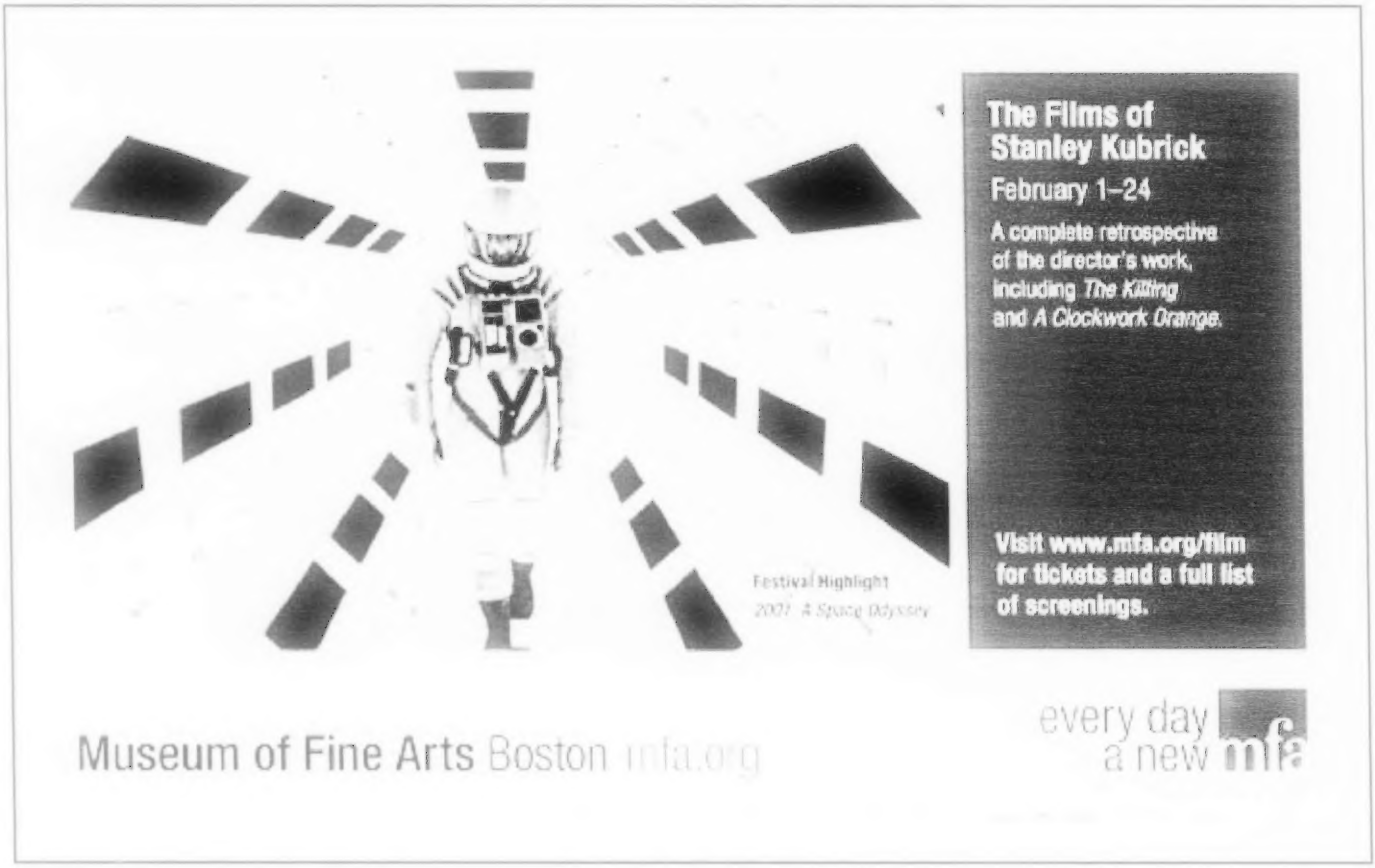
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BURNING QUESTIONS

IS YOUR WEED COVERED?

BY VALERIE VANDE PANNE

Your inquiries on Massachusetts medical marijuana, answered

Will my health insurance cover medical marijuana?
–BLUE CROSS, GREEN SHIELD

"For MassHealth the answer is 'No,'" Alec Loftus, communications director at the Massachusetts Department of Public Health, tells the *Phoenix*. "Nothing in the law requires any health-insurance provider, or any government agency or authority, to reimburse any person for the expenses of the medical use of marijuana."

So MassHealth won't cover it. Will other insurance plans? "We have had reports of patients being reimbursed by their health-insurance companies," says Kris Hermes, spokesperson with Americans for Safe Access. "But it's very rare. I don't want to give the impression that insurance companies are regularly reimbursing customers, because that's just not the case. Most insurance companies would balk at the idea."

Amanda Reiman, policy manager for the Drug Policy Alliance's California office, says that patients in California can have their medical-marijuana expenses apply toward their Medi-Cal deductible — but they can't have the expenses reimbursed.

The solution for many patients in California is "compassion programs" that supply free- or low-cost medical marijuana to patients who can prove they are low-income. The dispensaries, says Reiman, "know a lot of patients who are severely ill have [large medical bills] and are not working. It's just a part of the dispensaries that take a community approach" to their operating model.

Rhode Island has a similar program, says JoAnne Leppanen, executive director of Rhode Island Patient Advocacy Coalition (ripatients.org). In fact, giving medical marijuana to the sick and poor is actually written into their law. The giver must be a state-licensed caregiver or patient, giving medical marijuana free of charge to another state-licensed caregiver or patient. Requiring insurance companies to cover medical marijuana is not written into the Rhode Island law.

Should patients ask their insurance companies to cover their medical marijuana? "I know for myself . . . for a lot of people, it's daunting to deal with their insurance company. But if it's something they feel they can pursue, it's cases that set precedent," says Reiman.

Hermes has a different view: "I might suggest patients inquire about reimbursements, but there is also a risk to that. One example is the Veteran's Affairs (VA) system, which frequently frowns on medical-marijuana use. . . . People in the VA system have been discriminated against and denied other treatments, because of their medical-marijuana-patient status."

"The risks and benefits should be weighed prior to contacting your insurance company about reimbursement," says Hermes.

Can I share my medical marijuana?
–COMMUNAL IN CAMBRIDGE

"No," says John Seed, former prosecutor turned criminal-defense attorney at the Allston law firm Krefetz and Seed. "It'd be the same as sharing your prescription OxyContin. You are the person being [given the medical-marijuana recommendation], and so you are the only one who can possess and use that marijuana."

Practically speaking, though, he adds, "Who would know?"

Attorney Steve Epstein says that "If we're both caretakers, and we're both patients, and we're both each other's caretakers, *then* we can exchange weed."

Additionally, both Epstein and Seed stressed the importance of obeying all laws and being polite to police officers. They are seeing too many cases of people sharing pot in public parks after dark or in a car parked in a no-parking zone (say, in front of a fire hydrant). In other words, the pot defendants they're seeing were busted incidentally for other petty crimes.

"A lot of the case law I'm using now is wrapped around the fact that marijuana is becoming less and less illegal," says Seed. "Many marijuana cases now are possession with intent [to distribute] or straight distribution."

"Marijuana is taken in a different light now, because of the voters in Massachusetts," says Seed. "It's different from cocaine and heroin. The general public views it different."

Recreationally, though, the court will rule later this spring on the case *Commonwealth v. Pacheco*, which will determine whether sharing a non-criminal amount of marijuana (for example, by sharing a joint) constitutes unlawful distribution or if it's cause for further search of the person's property.

Got a burning question? Email it to valerie@valerievandepanne.com or tweet it to @asktheduchess.

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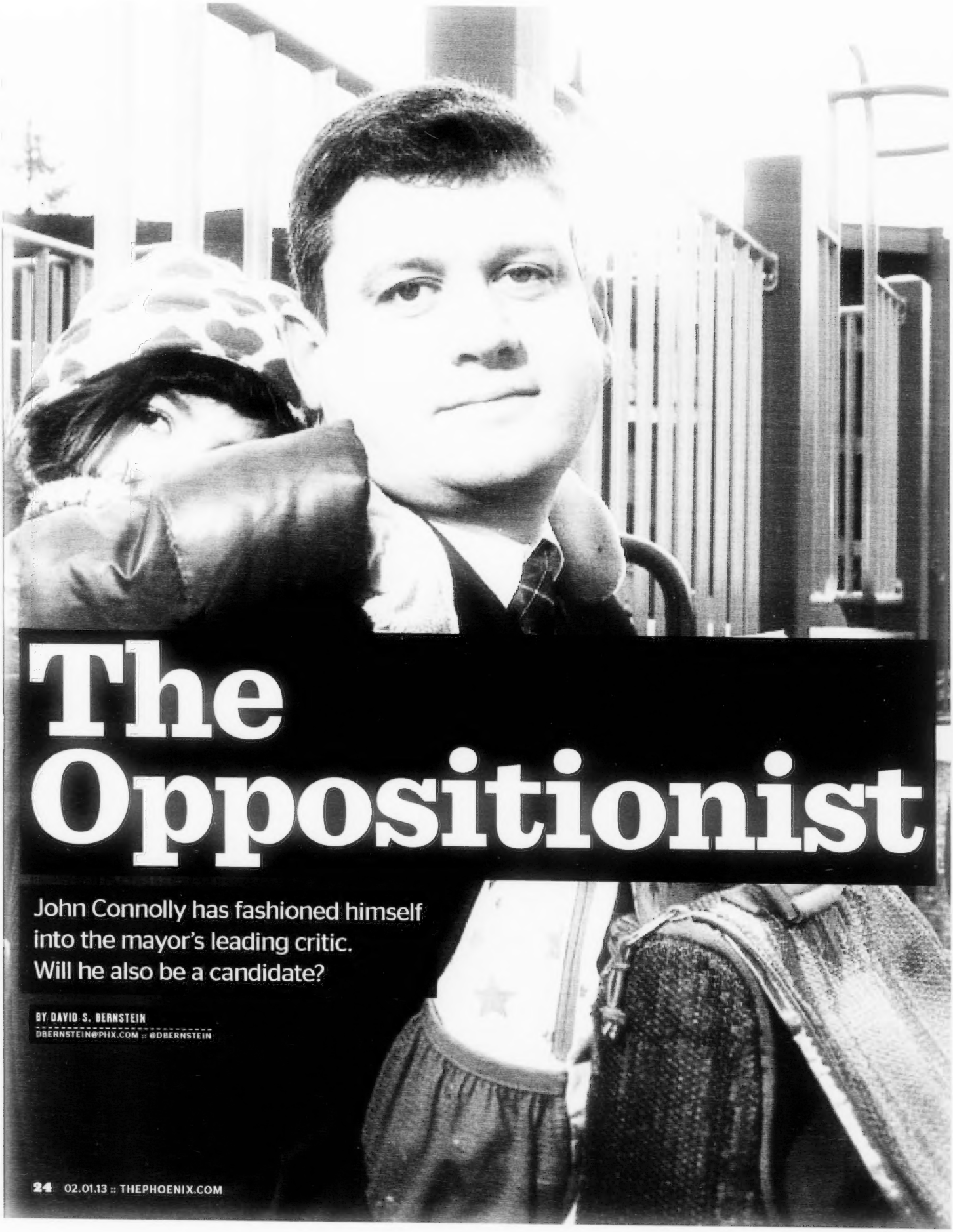


The Oppositionist

John Connolly has fashioned himself into the mayor's leading critic. Will he also be a candidate?

BY DAVID S. BERNSTEIN
DBERNSTEIN@PHX.COM :: @DBERNSTEIN

This week, as Tom Menino gave his State of the City address, Boston politicos scrutinized him carefully for signs that might foretell an end to his 20-year reign. Clues were presumed to lie somewhere in the mayor's rehabilitated legs, infected respiratory system, still-healing back, diabetic blood, Crohn's-diseased intestines, or recently clotted lungs.

But the body parts holding the answer to this year's mayoral election might be John Connolly's balls.

Connolly, the increasingly outspoken third-term city councilor from West Roxbury, is on a vanishingly short list of Bostonians who are both capable of mounting a serious campaign against Menino and potentially willing to take him on.

If Connolly doesn't have the *cojones* to do it, then Menino will likely face only token opposition. He can then stand for re-election without the strain of campaigning while recuperating.

Unsurprisingly, then, some Menino detractors fervently hope Connolly runs, at least to force the mayor to consider his physical ability to campaign this year.

Plus, many political sharpies believe that this is the one best chance for 39-year-old Connolly to grab the brass ring he's none-too-secretly coveted better, they say, than waiting four years (or more) for the very slim chance of defeating a large post-Menino field of candidates.

Would Connolly really embark on a quixotic tilt at Menino this year? Some of his supporters are convinced that he's seriously considering it. He has noticeably slimmed down, from a pudgy 235 pounds to 215, toward a campaign-trim goal of 200.

He has stepped up both his fundraising and his criticism of the incumbent, particularly on his pet issue — and, some say, Menino's Achilles heel — Boston's public schools.

And he has improved as a speaker, bordering on inspirational at a recent South End fundraiser as he outlined his hope to make Boston's school department a national leader, pulling the middle class back into the system, and replacing a "culture of cynicism" with a "culture of opportunity."

Asked about the possibility of challenging Menino, Connolly says only that he is "very discouraged by the status quo in Boston, especially when it comes to our schools," and that "I think a lot about what I can do to change that."

Whether or not he runs, Connolly is — at least for the moment — the face of political opposition in Boston. Which is itself a bit surprising, for a pol even one of his admirers concedes is, ultimately, "still a white, well-connected, Irish son of a politician."

Which also happens to describe Michael Flaherty and (gender aside) Maura Hennigan, the last two people to take on Menino one-on-one. They both got their clocks cleaned.

CHANGE OF ATTITUDE

Connolly, at least on paper, seems a more likely bridge than Flaherty from the traditional electoral power base of white, older, lifelong residents steeped in machine politics, to the so-called "New Bostonians" — racial minorities, immigrants, and younger, progressive transplants to the city.

True, his father Michael Connolly rose as high as secretary of the Commonwealth, and until 2011 was on the Boston Licensing Board. "Part of me is the kid who grew up in Roslindale playing ball and walking to Catholic School," Connolly says.

Connolly's connections from attending Harvard University and Boston College Law School have helped fund his political career. He can be as calculating as any old-time city pol. And he is known to have a temper that occasionally erupts in loud tongue-lashings.

But he also went to Roxbury Latin School, and spent time teaching at the Nativity Mission School in New York City and the Boston Renaissance Charter School. Speaking to the public, across all classes and races, Connolly comes across as an easygoing, well-informed, concerned parent. In 2011 he campaigned in tandem with Ayanna Pressley, and dramatically raised his share of the vote in black and progressive neighborhoods.

And he has occasionally used his position on the council, and as chair of its education committee since 2003, to take on the entrenched powers — as in early 2011, when he dramatically uncovered expired food in school kitchens.

"He's a much greater risk to Menino than Flaherty was," says political consultant Jim Spencer, who managed Sam Yoon's 2009 mayoral campaign.

"He's very smart, he's very grounded, and he understands the city as well as anybody," says well-connected attorney and former city councilor Larry DiCara. "It's been smart for John to focus on education."

In recent months, as Connolly has shifted toward the role of full-time oppositionist, he has been talking about the need for "transformative change" in Boston's public schools. He cast the lone vote against the teachers' union contract negotiated by the Menino administration, calling it a squandered opportunity to win concessions for a longer school day and rewarding quality over seniority.

And he is leading an effort to promote his own "Quality Choice Plan" — with a website and citizen petition (qualitychoiceplan.com) — in opposition to the school-assignment reforms under consideration by the Boston School Committee. The proposed plans, he says, deal only with the logistics of moving kids around the city, and not about ensuring high-quality schools for everyone.

Skeptics call the new Connolly just another calculated step. But, according to him, he has been "deeply changed" by a sequence of events last year.

> Connolly, in a breach of decorum seldom seen in Boston, decided to tell the *Globe* what he believed. That was a bridge too far for Menino's people.

FROM THE TANK TO THE DOGHOUSE

The transition began, Connolly says, with a council vote in May to approve and authorize funding for a Boston Public Schools (BPS) plan that included closing Mission Hill's only remaining elementary school. Michael Ross and four other councilors voted to save the school, but Connolly says that, despite reservations about the plan, he gave in to pressure from the mayor's office.

"I ranked that vote for the administration," Connolly says. He ruminated over it afterward; he says he eventually apologized to some parents who were losing their school. "It was the first time I couldn't sleep — I felt like I let parents down."

"I do think something changed for him after that Mission Hill vote," says Mary Tarrer, a school committee member who opposed that school closing. "There has been a certain fearlessness in him after that."

Regret was still weighing on him a few weeks later, Connolly says, when news broke in the *Boston Globe* about Rodney Peterson.

Peterson, the headmaster of the John D. O'Bryant School of Mathematics & Science, had been allowed to keep his job after a 2011 arrest for domestic-assault charges. The details of the case were shocking, even worse, to many, was Superintendent Carol Johnson's decision not to remove him, her failure to inform city officials of the situation, and her personal penning of a glowing reference to Peterson's judge.

Nor was it the first strike against Johnson, whose administrative shortcomings, widely recognized within the system, have received little coverage: she had previously left in place a principal who failed to report allegations of sexual assault by teacher LaShawn Hill, who was later arrested.

Contacted on vacation by reporters about the Peterson story, Connolly, in a breach of decorum seldom seen in Boston, decided to say what he believed. He told the *Globe*, on the record, that Johnson should be fired.

That was a bridge too far. For Menino's people, who were circling the wagons around the superintendent, Connolly says that the administration deliberately portrayed him as a racist for opposing the African-American Johnson. Several others, not wishing to speak about it for attribution, also allege that Menino associates branded Connolly — and some other Johnson critics — as enemies of the black community.

"When you're a champion for school reform and get called Louise Day Hicks," Connolly says, "it really makes you question whether you're doing your job the right way."

>> CONNOLLY on p 26

<< CONNOLLY from p 25

LIBERATION

The lesson Connolly took, it appears, was that it's better to be vilified for saying what you think is right than feel bad for doing what you think is wrong.

Soon after, Connolly refused to quietly accept the contract reached between the mayor and the Boston Teachers Union. He penned a critical op-ed for the *Globe*, and hauled parents and teachers into City Hall to testify against the contract.

Connolly also became convinced that the school-assignment reform process, which he had previously supported, had "gone off the rails." His decision to launch a competing plan — and ultimately deliver 7000 signatures of support to the mayor's External Advisory Committee — predictably put him further on the outs with Menino's people. But he believes, and many others agree, that it pushed the committee to improve its own plans — perhaps not a win for his political future, but definitely a win for the city's children.

Not everyone is buying the new Connolly. Several minority and good-government activists point to last year's long battle in the council over city redistricting as an example in which he not only failed to lead but, according to many, was the crucial waffler who held up the process.

Whether or not he's sincere, Connolly is now willing to criticize Menino and other powers-that-be, as he demonstrated when we talked.

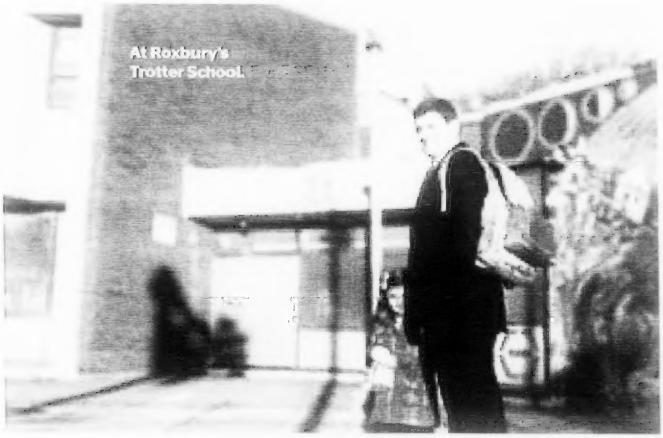
"It's liberating," Connolly says of his new approach. "I won't live and die over losing an election. . . . I don't want to be a city councilor forever. I don't want to be in elected office forever."

Of Menino, he says: "There's a lot of tunnel vision in that administration — he's surrounded by people who make decisions based on making him look good, and not whether it's the right thing to do."

Bostonians, he says, have a "comfortable relationship with the status quo." He worries that resources go untapped because "we get so comfortable that we don't see the real problems, or that we try to solve them without changing the status quo."

He even dares to question a fundamental goal of many New Bostonians whose votes he covets — that "hopefully, we've elected our last white Irish or Italian mayor," as Spencer puts it.

"The city leaders may look different someday, but will the desire to change the status quo shift?" counters Connolly. If not, he says, "We're never going to fulfill the New Boston promise."



At Roxbury's Trotter School.

A TOUGH SELL

Not all New Boston leaders are critical of Connolly — as often as not, those who know Connolly like him. A common expression they use, regardless of their own priorities, is "he gets it." I heard that from liberal political operatives and from reform-minded teachers. I heard it from black parents in Roxbury who attended one of Connolly's frequent education meetings, where he spent nearly two hours listening closely, taking copious notes, and asking keen questions.

And yet, many of the same people doubt that he can win New Bostonian voters in a mayoral race.

That is in large part due to the unavoidable facts of his birth. Among black and gay voters in particular, he occupies a no-man's land between the long-built trust in Menino on one side, and a promising crop of diverse young leaders on the other.

Connolly has also, through little fault of his own, been seen as the enemy by progressives and minorities, who remember and resent Connolly as the candidate who battled Yoon for a council seat in 2005, and whose 2007 victory ousted Felix Arroyo Sr.

That perception has been perpetuated as the younger Arroyo, an at-large councilor since 2009, has repeatedly sparred with Connolly; and Yoon, now living in Virginia, pointedly left Connolly out when he endorsed Pressley and Arroyo for re-election in 2011. Those tensions might have far more to do with political egos than policy, but still reinforce the notion that Connolly's on the wrong side.

It's clearly a source of frustration. "He's always had this view that he ought to be liked by white progressives and communities of color," says one supportive progressive activist, "when the truth was, he just wasn't going to get their votes."

But Connolly has also sometimes stepped on his own attempts to build an image as a change agent. He can come across as too ambitious, too calculating, and too openly political.

Many recall an incident, late in the 2007 city council campaign, when Connolly's campaign approved of postcards criticizing opponent Steve Murphy, sent through a third party to conceal their origin. It was quickly connected back to his campaign.

"That is the biggest mistake I've made in political life," Connolly says now. "It rightly raised questions about my integrity. . . . It was just plain wrong."

And education, while in theory a great issue to run on, also poses problems for Connolly. Many of Boston's black and Hispanic residents are wary of a white pol from West Roxbury talking about a return to neighborhood schools. Progressives associate education reform with charter schools and union-bashing.

"The issue is just so ripe in Boston," says an education-reform advocate, who supports Connolly but didn't want to be named discussing Menino and a potential challenger. Unfortunately, he concludes, "[Connolly] is not the ideal messenger."

If Connolly does run for mayor, he wouldn't need to win a majority of New Bostonian voters to beat Menino. But he would need to improve on the roughly 70-to-30 drubbing Flaherty took among them.

He's trying. To launch the Quality Choice Plan, he partnered with a young, diverse set of Boston pols: state representatives Linda Dorcena Forry, Russell Holmes, Nick Collins, and Ed Coppinger, and Jamaica Plain councilor Matt O'Malley. And he's reaching out to voters with frequent education meetings, like his recent visit to Roxbury's Multi-Service Center.

Regardless of mayoral election politics, Connolly needs more widespread support and trust in those communities if he is to successfully lead a movement to dramatically change the city's schools — from whatever position he tries to do it.

BACK TO SCHOOL

Connolly has recently added a new perspective to his views on Boston's schools: that of a parent. His daughter's entrance into the system has revealed both political opportunity, and limitations.

Four-year-old Clare now pops up in her father's stump speeches, and in his conversations with parent groups all over the city. She was rejected from every school the Connollys selected in the lottery system — more than a dozen, he says. Connolly and wife Meg prepared to enroll her in Catholic school, before taking a last-ditch tour of Roxbury's Trotter School.

In that notoriously failing school, they found magic: under the state's 2009 education-reform law, the Trotter has been turned around, with a new principal and top-notch teachers.

Although Connolly does not explicitly say it, he is plainly telling Clare's tale as an indictment of the current system and its leader (and, secondarily, to claim credit for putting his own kids in public schools, without seeking favor through his position). If his daughter — and all the city's children — get a good education, he is implying, it will be despite 20-year mayor Menino, not because of him.

Yet earlier this month, hours before the State of the Commonwealth address, there was Menino standing with Governor Deval Patrick in front of the rejuvenated Orchard Garden school — like the Trotter, designated in 2010 a "Fresh Start"–level failure requiring state-led turnaround — celebrating and basking in success.

"I'm glad when [Menino] embraces bold change for our public schools, but I'm really skeptical," Connolly says. "He spent 20 years playing it safe. He was nowhere to be seen when we were fighting to get a lot of these changes."

This is the political genius of Menino at work, co-opting the very criticism an opponent might use against him. Just as he did with Flaherty's demands for charter schools, and as he has done with the revamped school assignment plans unveiled in the lead-up to the State of the City speech.

And it's a big part of the reason so many in the city think Connolly would be foolish to run against Menino — even as they may hope he has the balls to do it anyway.

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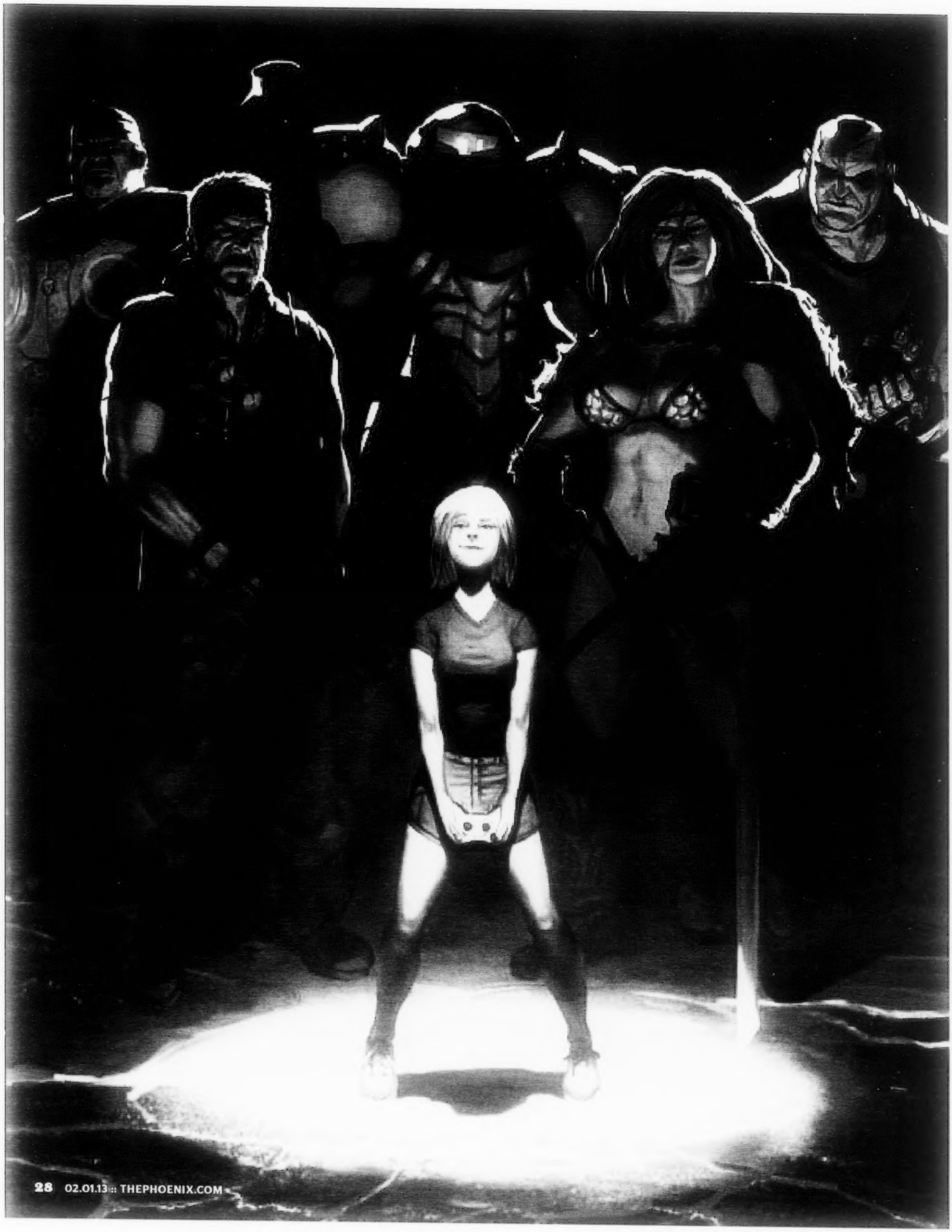

FIRST-PERSON SHOOTER

Why I play violent video games

BY MADDY MYERS

When I was 15, I made a new best friend. The first time I went to his house after school, I slid a kitchen chair over to his computer desk so we could wade through Internet videos together. In passing, he mentioned that he played *Counter-Strike*. What was that?

It took only a moment for him to boot it up and log in to the game's most famous map, "de_dust." It's just Capture the Flag, he explained, except with a bomb instead of a flag, and everyone has a gun. The game's two teams — the Terrorists and the Counter-Terrorists — battle over and over with one another in a small, maze-like area. The Terrorists try to set off a bomb, and the Counter-Terrorists try to prevent this.

Within minutes, my new friend had killed dozens of other players with steady, practiced headshots. He knew what gun to pick from the load-out, where to hide when the match began, when to crouch, when to strafe, when to jump. He knew how to win.

I had three thoughts:

1. This looks hard.
2. Girls don't play this, do they?
3. I *really* want to play this.

I said all of this out loud as my friend blew the heads off stranger after stranger. His answers were:

1. Yup.
2. There are a few girls who play this, but not many. . . .
3. . . . So, if you play it, you'll be special.

I've thought back on this memory a lot in the past few months, as I see publications across the Internet posting article after article about a possible link between virtual video-game violence and real-life aggression. Somer Sherwood wrote "In the Wake of Newtown, Violent Movies and Video Games Just Seem Wrong" for xoJane on December 21, speculating that "dudes who play those Black Ops games are missing an empathy chip in their brains." That quote haunted me for the next month, and I flashed back to it as I read Jason Shreier's in-depth January 17 piece for Kotaku, which catalogues 25 years of research about whether playing violent video games correlates with real-life aggression (results vary, it turns out).

That same day, video-game creator and critic Mattie Brice published a piece at Nightmare Mode called "Would You Kindly." In it, she wrote that the real threat of violence she faces daily as a transwoman of color makes her experience of the fantastical violence in mainstream games, especially mainstream shooters, anything but relatable or fun. Some violent games of this past year — *Hotline Miami*, *Spec Ops*, and *Far Cry 3* — include sections intended to make the player feel guilty for their violent acts in-game. But as Brice's piece makes clear, one can only see these games as social commentary if one finds in-game violence to be fun in the first place.

I'm used to seeing my favorite games get trotted out as bad examples in articles about video-game violence. From *Doom* to *Mortal Kombat* to *Black Ops*, I've played — and enjoyed — them all. I can try to write off Sherwood's xoJane piece as misplaced fear from a person who doesn't "get" video games as a legitimate form of art. But reading Brice's piece felt different: she *does* understand and appreciate games as art — her criticism is informed.

So, why do *I* like them? When I saw *Counter-Strike* for the first time, why did I fall in love?

RECOMMENDED READING

This essay was inspired by Mattie Brice's piece "Would You Kindly," on the blog Nightmare Mode:

"For me, military shooters are fantastical, so far apart from what I actually experience that they couldn't comment on my life. . . . These games export violence to extreme situations such as war because it is pandering to the bourgeois of video games, people who don't experience the threat of real life violence and oppression every day. They can't make a meaningful connection to those who deal with violent oppression because they most likely have no idea what that is. They don't put players in the shoes of a transgender woman getting cat-called on her way to get coffee. They aren't there when a car follows her for blocks as she tries to get home from a party."

Read the full post at NightmareMode.net

In thinking about this, I've realized that my longing to feel powerful began years before I lined up my first virtual headshot. All through elementary school, I begged my parents for karate lessons; they didn't cave until I was 11. I was the smallest kid in my class, and I was determined to get bigger — or at least, *feel* bigger. Before the lessons, I copied Trini's karate moves from *Power Rangers*. I had the Trini action figure, along with more *She-Ra* and *He-Man* action figures than you could count, and I spent nearly all of my elementary-school recess time pretending to fight imaginary enemies with my then-best friend.

We believed that there were monsters, invisible monsters, that only we could find, and that we found them by sense of smell (don't ask; I don't even know). Every single day, we saved the world.

One day, he and I tried to play a *Warcraft*-branded board game. He asked me which of the little plastic figurines I wanted to use. He had another male friend over, and the two of them were all set up with their archer-rogues or orcs or what have you.

"Are there any girl characters in this game?" I asked.

We dug around in the box for a while. Eventually, he found a barbarian woman: she was tiny in comparison to her male counterpart. A miniature brown plastic lady with an off-the-shoulder fur dress and a big pile of messy hair.

"You can be a barbarian," he told me. "Your name can be Barbara."

I didn't want to be Barbara. She looked too small to me, and she didn't even have a weapon. I told him I was inventing my own character, someone way stronger.

>> SHOOTER on p 30

The author at age 11, at age 19, and at age 25 (cosplaying as Brick from *Borderlands*).

‹‹ SHOOTER from p 29

That day kicked off the longest, most complex role-playing game we had ever created — a game in which we all invented *Warcraft*-inspired characters and got into very real schoolyard brawls with one another, and with school bullies, who beat us up for claiming to be orcs and magical animals. We came home with bruises and battle scars and filled our diaries with the stories.

I still see that guy from time to time, and we talk about our old elementary-school game. But he doesn't call it a game; he calls it The War. He doesn't remember everyone's real name, anymore, either. But we remember our aliases: Dragon, Death Knight, Gul'dan the Orc, Phantom, Mary Gold (that was me).

I have always been violent.

No: I have always played at violence.

I played traditionally feminine games, too. I had as many Barbies and Tenko princesses and My Little Ponies as I had She-Ra dolls, and I invented romantic tales just as often as violent wars. I loved to create stories, and when I played dress-up, I remember pretending to be a princess as easily as I pretended to be a warrior or huntress. I played with "girl stuff" along with "boy stuff," and I played with both girls and boys, too, in spite of schoolyard claims of "cooties." Throughout, I was dimly aware of the differences between my toys and styles of play, not least of which because my Game Boy said "boy" on it. I also knew that I didn't see myself the same way that other people saw me: the cute little Maddy of the real world didn't match up with the person I hoped to become.

I wanted to get taller, to get bigger, and it just never happened. The day I got my period, I sobbed and sobbed, because it meant I'd never be as tall as I had hoped. In middle school, my mother had taken me to see a special doctor about my height, since I wouldn't stop obsessing about it. That doctor had X-rayed my hand and told me I'd be "lucky" to reach 5-foot-2 (I still haven't), and that after I got my period, I would only grow two more inches, tops. He was right. I only ended up getting another inch and a half, after that day of tears.

Given my lifelong history of playing at war, and my desperate wish to feel strong, big, and powerful, it made sense that I would gravitate toward *Counter-Strike* and its ilk around the age of 15. But *Counter-Strike*, with its all-male selection of avatars and predominantly male player base, allowed no room for princesses — and the guys I played with didn't, either.

I developed some traits during that time that I regret now — the belief that I was "special," and that I was "better" than other women I knew because I liked playing violent games and they didn't. The guys I played with encouraged and reinforced this behavior, assuring me that I was "different from those other girls," that my liking violence made me "cool." *Girl stuff is stupid*, I told myself, as I bought pants from the men's section, told sexist jokes, and mocked all the "girl stuff" that I'd liked, not so many years prior. Soon, "girl stuff is stupid" turned into "girls are stupid," and that road led me to being a teenage sexist, to being an honorary guy in my gaming clique, to mocking Women's Studies students to their faces in college.

But eventually, I began to wonder why there were so few women in these games — as characters, or as players. Being "special" had started to feel very lonely, and even though I was "one of the guys" in theory, I often still felt like my new friends were talking down to me. There were more than a couple gaming get-togethers that they "forgot" to invite me to. This led me to ask more and more questions, like, why did I have to tone down my femininity in order to be taken seriously by my guy gamer friends? And why, even after I had tried to change to fit in with them, did I still get excluded? Why did these gender categories exist at all? Why did I have to pick one or the other? Couldn't I wear a tulle petticoat and play violent video games at the same time?

As an adult, I realized: yes, of course I could. I only wish I had figured it out sooner. I could have saved myself the emotional anguish of fretting that my interests didn't fit neatly into one gendered box or the other, and instead realized that the real solution to my problem was to find some new friends.

I also began to wonder even more about those gender demarcations — the ones that I'd rather ignore, but that seem to follow me everywhere, in the media I consume and in the questions that people ask me. The idea that talking about feelings and enjoying dress-up and role-playing are "feminine," that violence and karate and having strong sexual urges are "masculine." I don't like this narrative. I don't want to enforce it.

So, this question still troubles me: why do I enjoy *Counter-Strike*, *Call of Duty*, *Gears of War*, *Power Rangers*, and even *Fight Club*? All of these games and movies and TV shows indoctrinate us all with the idea of what "masculine" means, by showing men (and a token "special" woman or two) on the battlefield. Shouldn't I hate these reinforcements of those gender demarcations, as a liberal/progressive feminist/gender egalitarian/

bleeding heart/whatever? Shouldn't I hate violence anyway, even just depictions of violence, since — gender-role indoctrination aside — violent media keeps enforcing the narrative that hurting other people is okay, and maybe even cool and fun?

I know that many of my female friends can't find anything to relate to in these games, that I am still a little "weird," a little "special" for enjoying violent video games and power fantasies. Especially since most of my friends are also progressives, feminists, gender egalitarians, people fighting the good fight against the sort of crap that I'm not "supposed" to keep on liking if I want to roll with them: the fetishization of gun violence, of masculine-oriented violent behaviors, of violence apologists.

And yet, here I am, engaging in a power fantasy and loving it.

Is there something wrong with me?

There does seem to be something wrong — but the problem does not lie in my taste in games, so much as in my real life. I seem to have been given the short end of the stick, in the real world. So I'm making up for it elsewhere.

I like playing *Call of Duty* because I can do in the game what I can't do in the real world. I liked playing as Brick in *Borderlands* even better, or as a female barbarian in *Diablo 3*, or as the Heavy in *Team Fortress 2*. I like using shotguns and rocket launchers and axes and maces, and I like heaving a huge, muscled arm into someone's face. It doesn't just make me feel powerful — it makes me feel relieved. One word resonates through my every fiber when I play these games: *finally*.

That response stems from being a tiny woman and not being taken seriously. My physical appearance tends to make people think "adorable!" rather than what I'd prefer: "towering, Wonder Womanish bad-ass who can crush you with her pinky." I started lifting weights in high school, but I have a lot of trouble building muscle. And although I lift more weight now than I did back then, I've never "looked" like I could pick up much of anything, and I still can't lift as much as I'd like. I'm also still short. This is all genetic, of course, along with the blue eyes and blonde hair, which add up to be an ideal appearance for, well, someone else with a different personality than mine.

I've cultivated a standoffish personality, so that once people get to know me, they know not to fuck with me. Most people also know that I continued taking karate until I got my second-degree black belt at age 20, and that I've taken boxing, that I still work out and lift weights almost every day. But none

of that shows. I'm still barely over five feet. I don't look like the bad-ass that lives inside my head. Sometimes when I see pictures of myself — especially pictures of myself performing, speaking, acting — I feel baffled and disconnected by how small and unassuming I look. So you might say I always have an axe to grind, something to prove, a chip on my shoulder.

I've done a lot of soul-searching, in the past few years, to re-embrace my "feminine side" without feeling ashamed of it; I'd still like to gain muscle, but I don't see why that has to contrast with anything else about me. I now own more pairs of stockings and skirts and wedge heels than my high-school or college self would ever have dreamed possible. I've modeled in a Lolita fashion show and enjoy wearing Lolita-inspired outfits on occasion, and I will proudly admit that I love Porpentine's *CRYSTAL WARRIOR KESHA* Twine game (you play as the pop star Ke$ha, but with magic powers — seriously) more than any *Call of Duty*.

Not all of the stories that I love seem antithetical to my progressive gender politics, either. Most of my favorite heroines have managed to have feminine sides just as well as masculine ones: Samus Aran, Xena, Starbuck, She-Ra, and Snow White from *Once* blend lots of different kinds of heroic qualities, from motherliness and protectiveness, to raw physicality, to knowing when and when not to compromise. Samus Aran in particular fooled gaming audiences in the same way that I and many other female gamers still do online: most players assumed Samus was a man for the entirety of *Metroid*, but she ends the game by taking off her huge suit of armor to reveal long blonde hair, breasts, and hips. Her "I'm a woman, deal with it" attitude still resonates with me every time I reveal my gender to someone online, or when I "come out" as a gamer to a group of surprised faces. Like Samus, I've had to deal with the condescension of other people's "surprise" at my abilities or interests given my physical appearance, over and over again.

> Something is wrong, but the problem doesn't lie in my gaming tastes, so much as in real life. I've been given the short end of the stick. So I'm making up for it.

As for the male heroes that I like, I've added new personality traits to several of them — feminine ones. As far as I'm concerned, *Gears of War*'s Marcus has a secret soft side, and he and Dom are dating, even if their squad-mates (and the men who created their characters) aren't aware of it. I also have imagined a far more complex bromance between Alex Mason and Frank Woods than what's actually present in the cut-scenes of *Call of Duty: Black Ops*. I like characters that act like I do, ones that pick and choose both masculine and feminine traits and reject societal expectations. And if they don't act quite like I do, I just imagine that they do. I imagine that they have feelings, and love stories, and baggage, in addition to a need to feel physically powerful. Sometimes, all of that is present in the narrative already, and I don't have to invent anything. That's the best.

But what about my guilt over enjoying violent power fantasies, given how judgmental the media and politicians and Americans everywhere have been about violent media lately? What is it that I love about holding an imaginary gun and shooting hundreds of avatars in the face? Am I just acting out some Tarantino-esque revenge fantasy on the daily micro-aggressions that I feel from strangers, and even friends, who talk down to me because I'm a wee little baby-looking girl who must need help, who can't do anything on her own?

Maybe I am really trying to fight against society's expectations, and my unfortunate internalization of some of those expectations, that someone who looks like me cannot ever be powerful.

I am trying to prove to myself, by way of these games, that I deserve more. ■

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THIS IS WHAT'S F'N NEXT.

Harpoon's new twist. Page 38.

FOOD COMA

BY MC SLIM JB

BY ABOUT THE END OF 2011, restaurant-industry PR people had already worn out the phrase "farm to table." If we hadn't already figured out that many chefs like to feature quality local produce, the endless menu descriptions of the provenance of each artisanal cheese, heirloom legume, and grass-fed beeve hammered the point home. But give Will Gilson, the chef/owner of Inman Square's new Puritan & Company, some slack on this score. After all, he grew up working on his parents' Groton farm, whose vegetables and herbs have long been favored by local chefs, and he had an acclaimed tenure helming the kitchen at Cambridge gastropub Garden at the Cellar. It doesn't hurt that what he's doing here with all those great ingredients is so inventive and well-executed.

A theme of historical New England cookery and old-time kitchen craft runs throughout his menu, starting with complimentary oven-fresh potato Parker House rolls with excellent butter. ("Don't fill up on bread"; tough to heed.) Smoked bluefish pâté ($7) is creamy and just smoky enough not to overwhelm the oily richness of the blue, with fine house-made hardtack (like oversized oyster crackers) as a gently crisp medium. Bone-marrow gratin ($11) shows the advantage of being tight with your purveyors: I've never seen fatter, more marrow-rich bones. This heaping portion of "God's butter" achieves sensory overload with accompaniments of duck-fat brioche and fried onions (though a rationale for nesting it on a pile of hay is not offered). Chicken soup ($12) features that showy presentation where the solids (here, chunks of chicken, carrots, Macomber turnips, baby Brussels sprouts, and a carrot-top pistou) show up naked in your bowl before the broth is poured over them tableside. Never mind the foofaraw: that broth is sensational, memorable.

Swordfish pastrami ($13) probably didn't grace our Pilgrim fathers' tables: too bad for them. This dish reveals Gilson's more playful side, pairing strips of smoked, cured belly (coated canonically with a pepper-heavy rub) with smears of pureed pumpernickel and the shocking cool of horseradish gelato. Many entrees show similarly witty platings, like wood-roasted Muscovy duck ($28), which features two long, shallow, rosy breast slices, its fat well-rendered into the crisp skin, flanking a long root of the novel, pale vegetable salsify, with dollops of quinoa, deep-flavored mushrooms, and a garnish of fresh thyme. Lamb chop and lamb sausage ($27) is initially baffling — there's only one meaty thing on the plate, a smooth-surfaced lamb lollipop — until you cut into it and discover a beautiful little chop on the bone, surrounded by finely textured sausage and somehow cooked perfectly within. That winning way with lamb is echoed by lamb belly ($14), listed as an app but fatty and rich enough to maybe qualify as an entree: it's another long, narrow presentation, a delicately textured slice of slow-roasted belly in a lovely, bittersweet Moxie/orange glaze, perched atop a foundation of eggplant puree, piquantly contrasted with a fermented red-pepper sauce.

Eight beers on tap ($6–$7) and 16 in bottles and cans ($3–$11, large-format $10–$20) focus heavily on small New England brewers. Wines ($8–$18 fortified, $9–$16 by the glass, $32–$125 by the bottle), by contrast, are exclusively European. The 2011 Ameztoi Txakolina ($42), a bracing Basque white with a gently crackling after-fermentation, and the 2010 Frédéric Mabileau "Petit Grains" ($44), an organic pure cabernet franc from Loire with beautiful minerality, are representative bargains. The airy, lively 90-seat dining room evokes the interior of an old barn as redone by Martha Stewart, with dusky-blue paint and textiles, reclaimed wood everywhere, vintage flourishes like an antique stove, and Mason jars as chandelier globes. Service is uniformly relaxed, knowledgeable, and attentive. Locals may raise their eyebrows at the prices — Inman Square doesn't see many $30 entrees — but Puritan & Company ought to fill its considerable seating with diners ready for Gilson's entertaining, delicious spin on Olde Yankee cooking, a place where "farm to table" isn't just a shopworn cliché.

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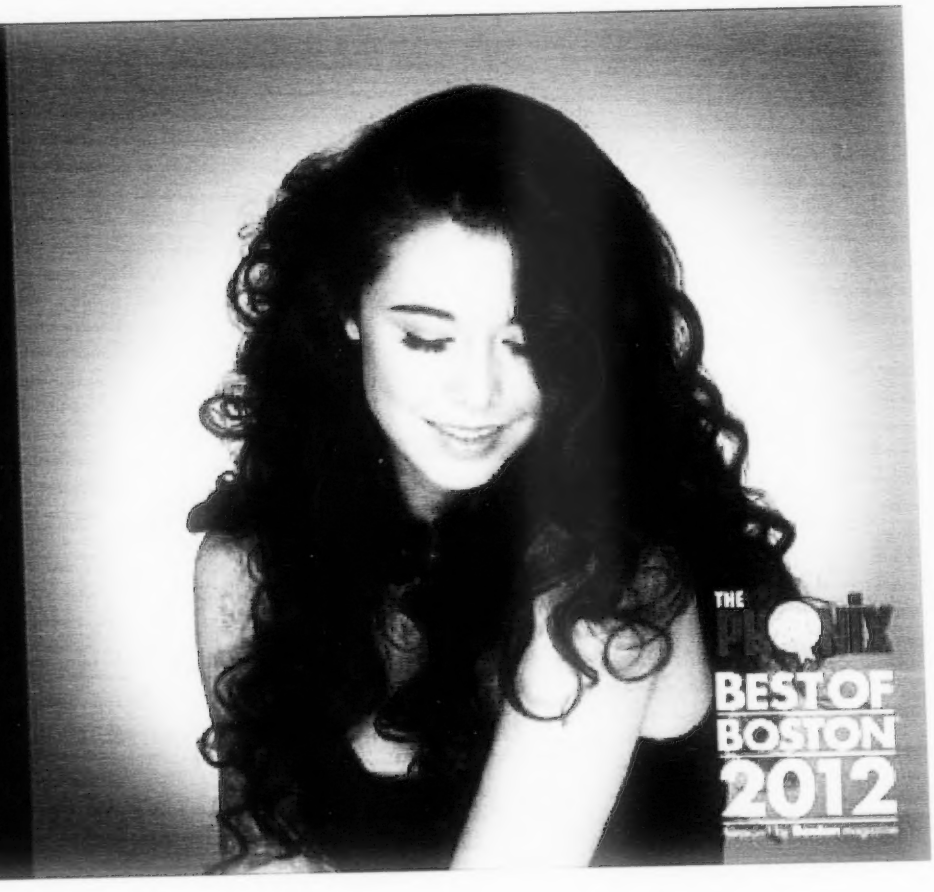


FIND OUT MORE CHECK OUT THEFRESHTRUCK.ORG

A mobile farmers' market revs up

BY DAN SCHNEIDER

THE USDA DEFINES a "food desert" as any location without a grocery store within a one-mile radius. When Josh Trautwein goes to work at the MGH Charlestown HealthCare Center, he sees the effects of Boston's food deserts firsthand.

"People are resigned to shopping at corner stores, which are usually more expensive and have a narrower selection," Trautwein says. "We're talking about a basic necessity for families that's been stripped from a lot of communities in our city and throughout the country."

Trautwein and his business partner, Daniel Clarke, are seeking to serve these populations — and put a new spin on the food-truck trend — with the Fresh Truck, a mobile produce market in a revamped school bus. The two recent Northeastern grads hope to use it to bring fresh fruits and vegetables to neighborhoods where they're most needed, like Roxbury, Charlestown, and Mattapan.

Trautwein, who has a background in nonprofit work and youth development, wanted to "combine the necessity of eating well with the popularity of food trucks in Boston." So he reached out to his friend Clarke, who honed his business chops at Procter & Gamble and Brooke Private Equity Associates.

"When I started, I had no idea how big an issue food accessibility and affordability was in Boston," Clarke says. After winning $5,000 from a local nonprofit Boston Rising's business-plan competition this fall, he and Trautwein decided to launch a Kickstarter campaign, which ends on February 11. At press time, they were two-thirds of the way toward their goal of raising $30,000 to purchase the bus, formerly used in a climate-science education tour and already fitted with hardwood floors, solar panels, and a vegetable-oil-powered engine.

Traditional farmers' markets, the pair argue, are often time- and labor-intensive, and have the downside of being stationary. The Fresh Truck will be able to set up shop wherever there's a big-enough parking space. After the launch, tentatively planned for this spring, customers will shop inside the bus and have access to information on the origins of the food for sale, most of which will be sourced from Massachusetts farms through a local wholesaler. Other planned features, like a sound system and a vibrant design for the bus's exterior, will make the prospect of "shopping for produce something that's actually exciting for kids and parents," says Clarke.

Though the Fresh Truck's model is new to Boston, this isn't the first time it's been done in the US. The Chicago-based organization Fresh Moves has been operating their own mobile market out of a converted public bus for more than two years, winning citywide praise. Fresh Moves provided the Fresh Truck's cofounders with some early insight into what was needed to pull off a project like this, including how to work with city agencies and how to manage the massive supply of produce needed on a daily basis.

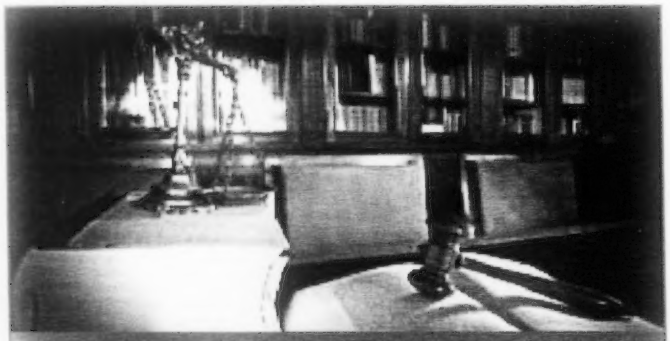
Ultimately, providing food for these communities is only half the battle. The real challenge, Trautwein says, is in supplementing their stock with information on healthy eating.

"Someone at the [Charlestown] Health Center said they were handing out free fruits and vegetables, and somebody didn't know how to prepare a carrot," Trautwein says. "I don't think it's that [people] don't want to eat healthy; it's just that they don't have the opportunity in our current food ecosystem."

CONNECTING THE DOT

The Fresh Truck isn't the only local food access project on a roll. The Dorchester Winter Farmers' Market — Boston's first winter farmers' market to accept SNAP and EBT payments — kicked off its second season in January, bringing fresh local produce, meat, cheese, and baked goods (not to mention food trucks, cooking demos, and live entertainment) to the Codman Square Health Center. The market continues every Sunday from noon to 4 pm through March 24, but the organizers aren't stopping there. Their long-term goal, improve access to affordable, healthy food by creating the Dorchester Community Food Co-op, a member-owned market that will also offer space for education and cultural activities. It's slated to open in late 2014, but they've already got 200-plus member-owners on board. Sign up and learn more at dotcommcoop.wordpress.com.

— JACQUELINE HOUTON



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A look at Harpoon's new waterfront watering hole

BY JASON & TODD ALSTRÖM

BETWEEN ITS GROWING brewery scene and its scores of bars and restaurants, Boston doesn't lack for beer options. The one thing the city has lacked in our lifetimes is a beer hall — but this is about to change.

Not to be confused with a beer bar, the beer hall is a German-style pub that's dedicated to serving a ton of beer in a joyful and communal atmosphere.

A 300-person watering hole, the Harpoon Beer Hall is scheduled to open any day now at the Harpoon Brewery in South Boston. Patrons will be able to belly up and order from three of its 20 tap towers with a view of kegs being filled and Harpoon's new canning line on one side and a waterfront view on the other. Beers will cost $5.75 and be served in proper Harpoon-branded glassware, according to the brand and beer style.

We recently had the chance to walk the beer hall, designed by Boston's Studio Luz Architects, who created wide-plank floors from reclaimed oak and bar tops from salvaged live-edge Vermont butternut. "The natural deformations and imperfections of the materials add to the tactile experience of the bar," they explain. That same wood is used in the communal tables, unifying the space.

This new project is a welcome and unique addition to a once-desolate South Boston waterfront that's witnessed explosive restaurant growth in recent years — unique in that it shouldn't be confused with a restaurant. "We did not want to build a restaurant," says Rich Doyle, Harpoon CEO and cofounder. "This is about the beer and the experience of drinking it after seeing the brewery" — something that few breweries accommodate, aside from a quick tasting after a tour.

Wait, so no food? Not quite. In keeping with its German roots, the beer hall will also serve pretzels, but nothing more. "We wanted simple food that went really well with beer and was traditional. Freshly baked pretzels fit the bill," says Doyle. They'll be baked on-premises daily and include some of Harpoon's spent grain from the brewing process. Germans use butter on their pretzels, but this is America. Look for garlic-parmesan butter, IPA cheese, cheddar mustard, queso poblano, and peanut-butter sauce, along with whole-grain and yellow mustards and an icing for a cinnamon/sugar pretzel. Several of the sauces will also be infused with Harpoon beer — perfect for soaking up the suds.

Gluten-intolerant? We got word that Harpoon is working on a special gluten-free vegan pretzel recipe to accommodate. Harpoon cider and root beer will also be available.

Those really looking to geek out should take the new brewery tour. "This is a combined beer hall and visitors' center," says Doyle. "Tours have become so popular that we grew out of our old tasting room and needed to expand. The tours will start and end in the new space instead of the tasting room on the other side of the brewery. Tours will go through the brewery and stop in the tasting room to sample beer before ending in the beer hall."

The visitors' center will also feature a new retail outlet with 20 beers to go, thanks to a new state-of-the-art 64-ounce automated growler station, plus plenty of Harpoon gear. Private function room and event bookings will also be available. Learn more at harpoonbrewery.com, and for opening announcements, follow @harpoon_brewery.

HARPOON BREWERY
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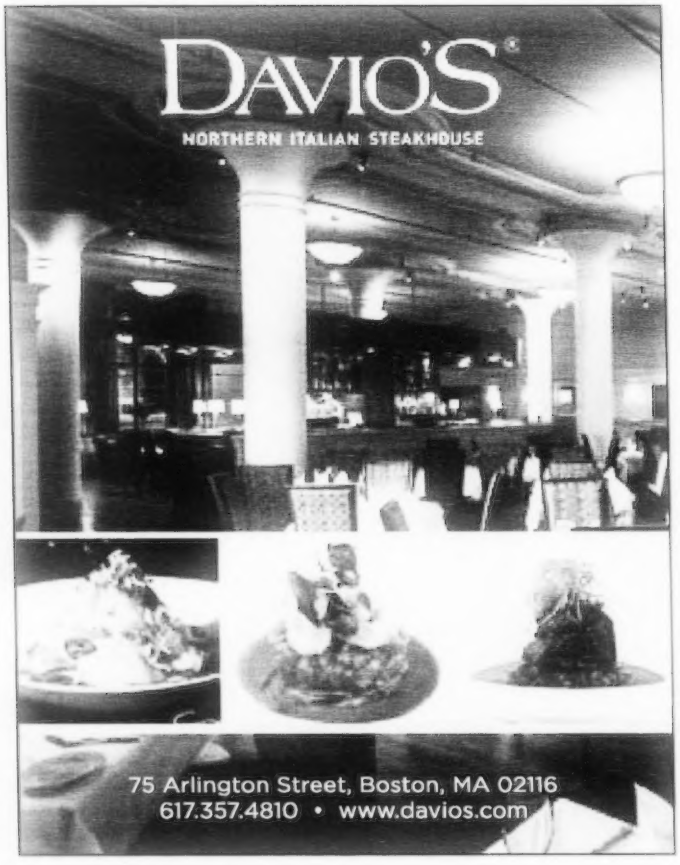
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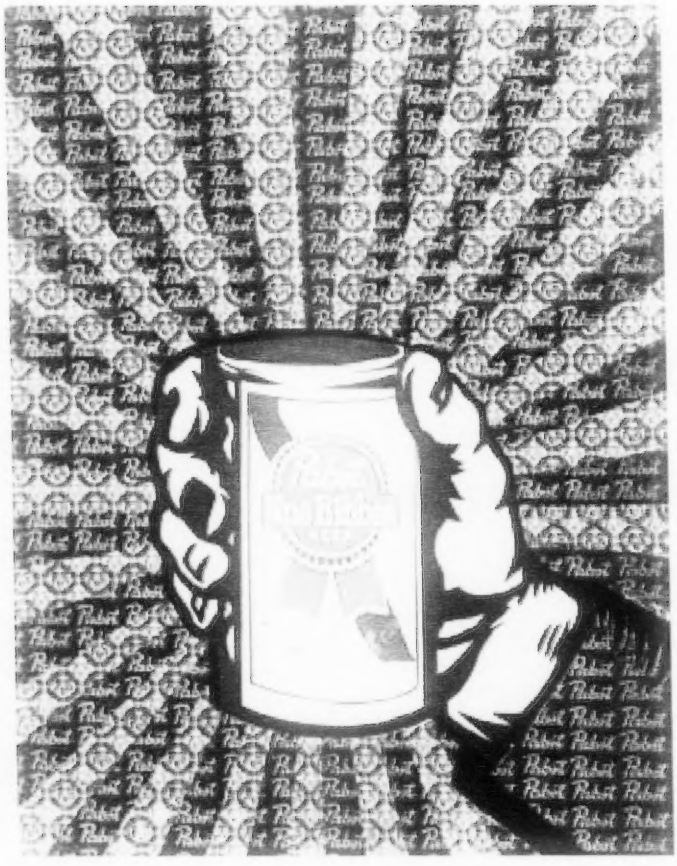

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HEAR HAAS DISCUSS HIS BOOK
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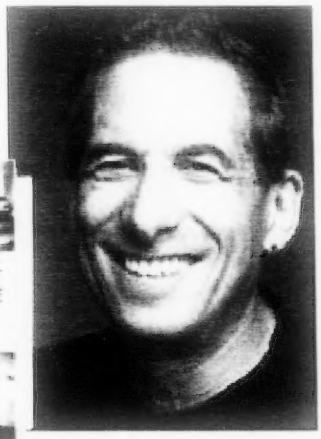
FOOD WRITER and clinical psychologist Scott Haas's fly-on-the-wall account of Central Square hotspot Craigie on Main, *Back of the House: The Secret Life of a Restaurant*, drops February 5. If you've ever worked in a restaurant — on the line, the floor, or the hostess stand — the stress and addictive urgency Haas portrays is sure to feed that terrible adrenaline streak in you. If not, you'll still likely eat up the most up-close portrait of chef Tony Maws to ever hit paper. We sat down with Haas for lunch before he jetted off to a vacation in Japan.



You developed a close relationship with Maws during your 18 months at the restaurant. Did you ever feel yourself slipping into sugarcoating his portrayal?
I'm only good at two things. One is observation; the other is documenting. I spent *a lot* of time with Tony and his crew, and one of the reasons why I wanted to do the book with him was that he agreed that he would not ask to preview what I had written. Tony never censored anything, which is why I never felt the need to sugarcoat. Whatever people take away from the book, I hope that they recognize that this is one of the hardest-working chefs I've ever met. He's deeply ambitious, and he's restless, in the best sense.

There's an undercurrent of anger in the book as you try to understand Maws's temper. How do you foresee Craigie fans reacting to this staggeringly honest portrait? It would be very unfair to Tony to not identify the timespan of the book as a very specific time in his life. He was in transition. He had just won the James Beard award; I'm fairly certain he was toying with the idea of a second restaurant. Secondly, it would also be unfair to characterize him as that way all of the time. Ninety percent of the time, he was totally cool and the teams were great. He's really down to earth, he's bright, and he's very organized. It's just very frustrating for him when he knocks himself out — he lives in that restaurant, truly — and people don't share his vision. I think that regulars who go there know that he's intense. I don't think they'll walk away from the book saying, "Man, this guy's an angry psycho."

Is there anything you learned from Maws that you didn't anticipate at the beginning?
I didn't really realize quite how personal cooking can be. His involvement in that restaurant is so profound. His dad helped design it, his mom does a lot of the website stuff, his wife is back working there now, and his kid is in there all the time. His food is very personal, and it's not part of a canon.
_CASSANDRA LANDRY

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MONDAY 4

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TUESDAY 5

WINTER WARMER NIGHTS AT SWEET CHEEKS

The only good thing about the sub-zero temperatures is getting to watch everyone's faces scrunch into portraits of misery as they stomp down the street. People-watch from the safety of Sweet Cheeks and un-scrunch your own face with their Winter Warmer Tuesdays: you get a glass of Harpoon Winter Warmer, a toasty biscuit with honey butter, and an entrée special, like Texas-style shepherd's pie, Winter Warmer gumbo, veggie chili, or short-rib pot pie. Can't really lose here.

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WEDNESDAY 6

OXLEY GIN TASTING

Gin ain't just for your great-aunt Milly anymore; the market is full of awesome brands, England's Oxley dry gin among them. Unlike the rosy cucumber notes of Hendrick's, Oxley offers crisp lemon aromas, rounded out by juniper and anise seed. Classy. Oxley specialist Jamie Evans will conduct this tasting at the British Consul General residence and fill gin-addled brains with lots of gin facts.

6 pm @ the British Residence on Beacon Hill, 15 Chestnut St, Boston :: $20 :: ypggintasting.eventbrite.com

FRIDAY 8

BLIZZARD BASH

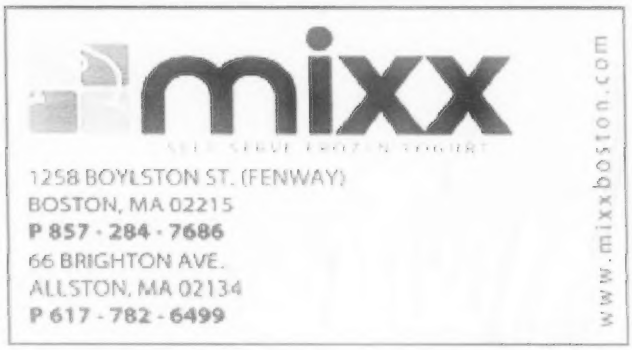
No one throws a shindig like Babs Lynch. No. One. Her latest star-studded soiree, Blizzard Bash, will bring together more than 30 chefs and bartenders from the country's best restaurants and bars to feed you the kinds of treats you would absolutely expect after laying down some serious moolah to get in the door. All of said moolah benefits the Barbara Lynch Foundation, so go ahead and check out the lineup. Getting all these people in one room is a supernova-like occurrence.

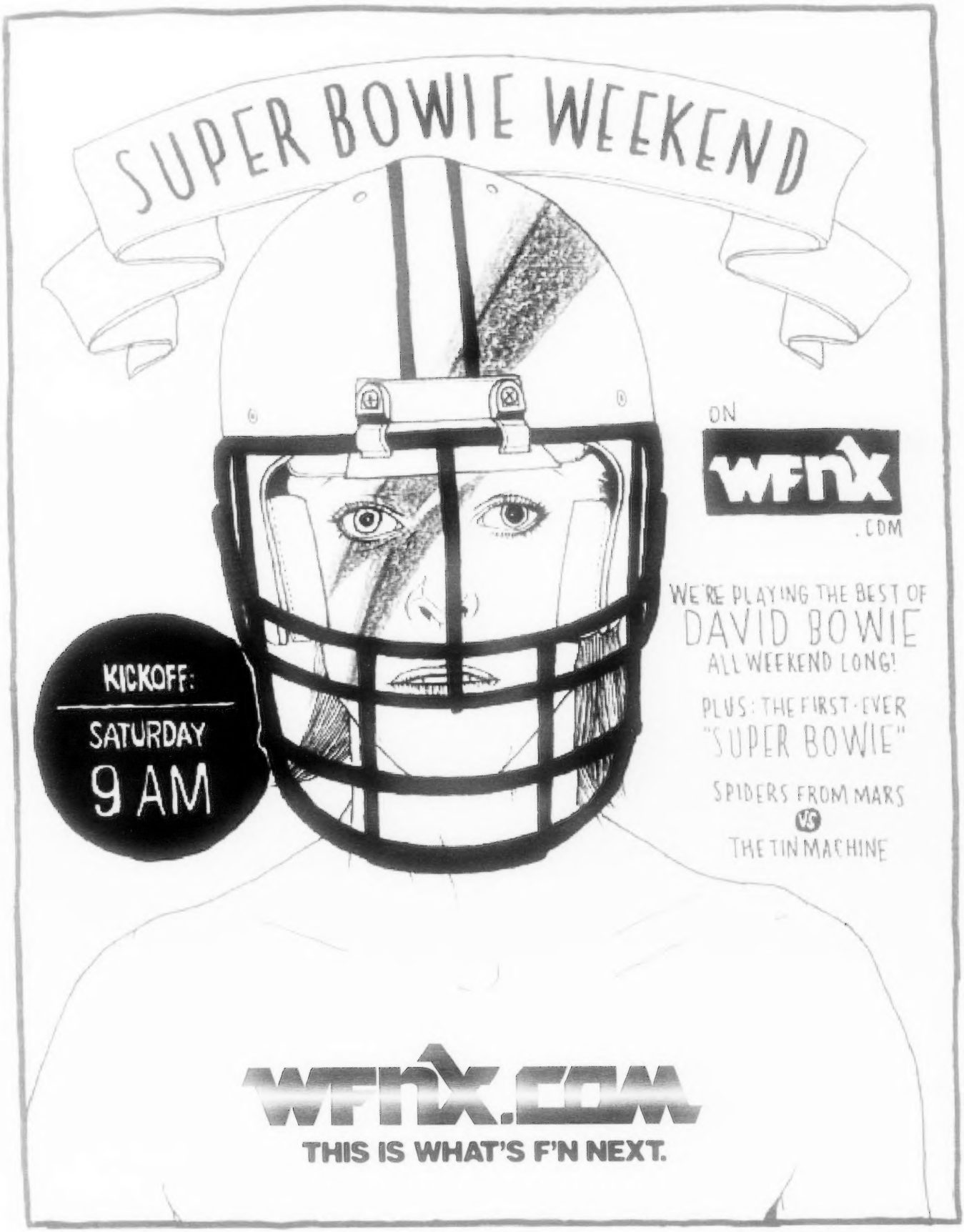
5:30 to 10:30 pm @ Boston Children's Museum, 308 Congress St, Boston

$225 general admission, $375 VIP

blizzardbash2013.eventbrite.com

Put your business in the Spotlight! Contact Sherthianne@phx.com :: 617-859-3202




SUPER BOWIE WEEKEND
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WE'RE PLAYING THE BEST OF
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SATURDAY
9 AM
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THIS IS WHAT'S F'N NEXT.

DO

ARTS + EVENTS

YOKO OGAWA » *WARM BODIES* » WAXAHATCHEE » CHERRY JONES

Greer Muldowney, "6,426 per km²." Page 48.

RED BARAAT: Brooklyn's nine-piece Bhangra party-starting outfit hits town with gypsy-funk band Evolfo Doofeht :: The Sinclair, 52 Church St, Cambridge :: February 2 @ 7 pm :: $15; $18 advance :: boweryboston.com

MORE FUN
FOR MORE EVENTS, FOLLOW US ON TWITTER @BOSTONFUNSHIT OR LIKE US AT FACEBOOK.COM/BOSTONFUNSHIT

COMPILED BY ALEXANDRA CAVALLO

HOT TIX

NEW KIDS ON THE BLOCK + 98 DEGREES + BOYZ II MEN :: June 2 at the TD Garden, Boston :: $27-$89.50 :: On sale Saturday, February 2 @ ticketmaster.com

WILLY MOON :: February 16 at Brighton Music Hall, Allston :: $15 :: ticketmaster.com

PHONY PPL :: February 23 at Brighton Music Hall, Allston :: $12 :: ticketmaster.com

REBIRTH BRASS BAND :: February 28 at the Sinclair, Cambridge :: $25 :: boweryboston.com

DANGERMUFFIN :: March 7 at T.T. the Bear's Place, Cambridge :: $10 :: ticketweb.com

SKY FERREIRA + HOW TO DRESS WELL :: March 21 at Brighton Music Hall, Allston :: $13 :: ticketmaster.com

THE DEAR HUNTER [TWO-NIGHT RECORD RELEASE] + NAIVE THIEVES :: March 29 – 30 at the Sinclair, Cambridge :: $16 :: boweryboston.com

THE BLACK ANGELS + ALLAH LAS + ELEPHANT STONE :: April 11 at Royale, Boston :: $18 :: boweryboston.com

FU MANCHU [PERFORMING *THE ACTION IS GO*] :: April 18 at the Sinclair, Cambridge :: $13 :: boweryboston.com

THE JOY FORMIDABLE + BLOOD RED SHOES :: April 19 at the House of Blues, Boston :: $18-$20 :: livenation.com

THE AIRBORNE TOXIC EVENT :: May 10 at the House of Blues, Boston :: $25-$39.50 :: livenation.com

GOLD PANDA :: May 16 at Brighton Music Hall, Allston :: $15 :: ticketmaster.com

STING :: June 21 at the Bank of America Pavilion, Boston :: $36.50-$120.50 :: livenation.com

JEFF DUNHAM :: August 9 at the South Shore Music Circus, Cohasset :: $73-$93 :: themusiccircus.org

THE BEACH BOYS :: August 17 at the Cape Cod Melody Tent, Hyannis :: $46.75-$65.75 :: melodytent.org

FRI 1

We hate to count our chickens before they're hatched, but sometimes those chicks beg to be accounted for. So we're just going to go ahead and say it: we are more than a little effing psyched about the rumor that ManRay might be resurrecting itself in a brand-spanking-new, yet-to-be-determined location. Yes, as of now, a rumor it remains, but we're going to take the **ManRay Reunion** as an omen of awesome things to come anyway. A celebration/memoriam of the now-defunct — and much missed — Central Square club's goth/fetish/gay scene, tonight's party is set to feature live music, dancers, art, a fashion show, and — we suspect — more surprises to be revealed. (Check out Scott Kearnan's ManRay piece online at thePhoenix.com/life.)
Brighton Music Hall, 158 Brighton Ave, Allston :: 9 pm :: $12 :: brightonmusichall.com

FRI 1

Brooklyn-by way of-Boston comedienne **Kendra Cunningham**'s tweets range from irreverent musings about Tom Brady ("Just saw Tom Brady, asked him about his skin care regime. Gisele came out of nowhere and threw acne at me") to bawdy "single girl" rants ("Dropped half a muffin on the street. Nobody saw so I picked it up and threw it at a couple holding hands"). The Blond Logic blogger and HuffPo comedy contributor's cheeky shtick smacks of Chelsea Handler-like irreverence and is damn relatable. Check out her stand-up when she headlines two hometown shows at Dick's this weekend.
Dick's Beantown Comedy Vault, 124 Boylston St, Boston :: February 1 @ 9 pm + February 2 @ 8 + 10:15 pm :: $20; $15 students :: dickdoherty.com

FRI 1

Death. Yes, it's coming for us all, regardless of your particular belief system. And the questions, fears, and, perhaps, hopes we all harbor regarding mortality are unique to no credo. Such is the subject of ***Near Death***, a two-night performance-art exhibit at the Fourth Wall that explores life, death, and that murky area in between through interpretive performances by local artists, including Jeff Huckleberry, Faith Johnson, VestAndPage, Travis McCoy Fuller, and more. Curated by experimental artist Vela Phelan, *Near Death*'s two installments feature DJs Jesse Kaminsky and Isabella Koen (Night #1) and Bathaus (Night #2), and more surprises. Rage, rage against the dying of the light.
Fourth Wall Project, 132 Brookline Ave, Boston :: February 2 + 3 from 6 to 11 pm :: Free :: templeofmessages.com

SAT 2

Heads up, all ya'll lonely and lovelorn. Sweat like you're partaking in an impromptu hot-yoga session whenever you try to approach some hot young thang at the bar? Want to up your dating game in time for Valentine's Day? Improv Asylum has you covered. Check out **My Funny Valentine: A Dating Workshop**, in which their very funny staff will impart the art of wooing potential partners through the art of comedy. Via a series of improv games and exercises, you'll pick up some tools to, if not become the Pickup Artist, at least be better at mixing, mingling, and chatting with strangers. Plus, you'll walk away with a pair of tickets to their Valentine's Day show: incentive to go use your new skills to score a date.
Improv Asylum, 216 Hanover St, Boston :: February 2 + 9 from noon to 2 pm :: $125 :: improvasylum.com

THU 5

Think the musty world of academia is a bit, uh, dry? Yeah, us too … usually. But the world of specialized scholarship *can* offer untold amusement. That's what the folks behind **You're the Expert** are hoping to teach you. Here's the premise: an expert in an obscure field describes his bag to a panel of comedians who then try to guess what the hell said expert does. After they've had their guesses (usually hilariously wrong), the expert schools everyone for a bit about what it is they actually do. So break out your old three-ring binder; you're going back to school! And it *will* be fun.
Oberon, 2 Arrow St, Cambridge :: 8 pm :: $12 :: cluboberon.com

THU 7

Just in time for Valentine's Day, you can give those achy breaky heart strings a tug with one of our favorite veteran emo bands, **Further Seems Forever**, when the original line-up comes together for a show at the Sinclair. *The Moon Is Down* soundtracked many a heartbreak session in our emo youth, so you bet your black eyeliner and skinny jeans we'll be there, reminiscing like whoa tonight.
The Sinclair, 52 Church St, Cambridge :: 6:30 pm :: $23; $20 advance :: boweryboston.com

FREE EVENTS

5TH ANNUAL "SOME LIKE IT HOT" CHILI COOK-OFF :: Sample chili from a ton of participating area restaurants and then cast your vote for the best crock **:: Harvard Square, Cambridge :: February 2 from 1 pm to 3 pm :: harvardsquare.com**

"LYKAION CULT PRODUCTIONS PRESENTS AGONIZING THE DEAD" :: Night of underground black and death metal **:: O'Brien's, 3 Harvard Ave, Allston :: February 4 @ 8 pm :: obriensbubboston.com**

"LOST IN TRANSLATION STORY SLAM" :: Slammers will each tell a true-life, five-minute story about cultural miscommunication, travel snafus, and the like. Audience members vote for their choice for best story **:: Hostelling International Boston, 19 Stuart St, Boston :: February 4 :: 7 pm :: massmouth.org**

***IN THE MOOD FOR LOVE* ::** Screening of the acclaimed 2000 Chinese film directed by Wong Kar-wai about neighbors in Hong Kong who find out their spouses are both having affairs **:: Harvard Film Archive, Carpenter Center, 24 Quincy St, Cambridge :: February 5 :: 7 pm :: hcl.harvard.edu/hfa**

"CHAMPION OF CHAMPIONS TRIVIA" :: The most random pub trivia in town is back for another edition, hosted by James Lindsay and Richard Hawke. As always with a surprise "celebrity guest" TBA **:: Middle East corner, 480 Mass Ave, Cambridge :: February 6 @ 9:30 pm :: quizchampions.com**

"KARAOKE NIGHT" :: You know how karaoke works. (Heads up at their last karaoke night, the first 25 attendees got a free Molson …) **:: Radio Down, 381 Somerville Ave, Somerville :: February 6 @ 8 pm :: radiobarunion.com**

Redemption Tattoo

NEXT WEEK: WEST END! WHAT ARE YOUR FAVE SPOTS BY NORTH STATION? LET US KNOW: LISTINGS@PHX.COM OR @BOSTONPHOENIX.

WELCOME TO THE NEIGHBORHOOD

PORTER SQUARE

5 PLACES WE LOVE

Winter isn't a great time for many activities that don't involve snow and ice. However, winter *is* a prime time to get a new tattoo; all those layers ensure you don't have to worry about any UV light messing with your fresh ink. And it just so happens that Porter is home to one of the town's best body-art establishments — 2010 *Phoenix* Best Poll winner **Redemption Tattoo**.
2094 Mass Ave :: 617.576.0097 :: redemptiontattoo.com

We've got two words for you: pizza and beer. If it's a gourmet or gluten-free pie you're after, head over to the Cambridge location of Stone Hearth Pizza. If, however, you've got a yen for the aforementioned combo, you won't do better for your dollar than **Newtowne Grille**. Newtowne serves up greasily delicious bar pies with pitchers of PBR for a very tasty $12. Plus, they serve till 2 am, so you can soak up all that cheap booze late-night.
1945 Mass Ave :: 617.661.0706 :: newtownegrillecambridge.com

Our go-to spot for ramen around here *used to* be Sapporo Ramen. When **Yume Wo Katare** moved into the neighborhood just a few months back, however, our allegiance was challenged. This little hole-in-the-wall ladies out one of the better — and more authentic — bowls of ramen we've had the pleasure of slurping in this town.
1923 Mass Ave :: yumewokatare.com

Thai? Porter speaks Thai very well. Like most of Cambridge's 'hoods, it's home to more than a few excellent joints, including Tamarind House and the ever-dependable Rod Dee. But it's those flaky, succulent Royal Triangles at **Sugar & Spice** that have us hooked like junkies. Just a hop, skip, and a jump from the T, Sugar & Spice has the big three for thrifty, lazy foodies like ourselves: accessible, cheap, and oh so good. And did we mention that those Royal Triangles are like crack in chicken and rice-paper form?
1933 Mass Ave :: 617.868.4200 :: sugarspices.com

Speaking of thrifty, when in P Square, we get our vintage shopping done at **Raspberry Beret**, a thrift and consignment store fit for a Prince. Ha! Whether we're buying or selling — and often we're doing both — we almost always score at this sweet little vintage shop, where they've got an impressive array of gently used threads, hats, jewelry, shoes, and more to peruse.
1704 Mass Ave :: 617.354.3700 :: raspberryberet.us

Meet the Mayor

LOWELL STREET FIRE STATION

Lowell Street and Somerville Ave :: 617.623.1700 :: somervillelocal76.org

Derek Kouyoumjian
(foursquare.com/derekimage)

Hey, there, Meet the Mayor photographer Derek. Do you think you would make a good firefighter? I would probably poop my pants if I had to run into a flaming building, or what have you. So I would say, emphatically, no.

Got any funny stories about Porter Square? As a matter of fact, I do. So I'm down at the Star Market — I had enough money for two boxes of macaroni, two cans of tuna, and a two-liter of Pepsi. After, I'm waiting for the train. All of a sudden, some kid comes up to me. He's like, "You got a dollar?" I'm like, "Nah, I'm tapped, man." He's like, "I know you've got a dollar. What if I stabbed you for it?" So I go into crazed-animal mode and assure him that the only way he's going to get anything out of me is from my cold, dead fingers. He ended up saying, "Hey, man, I was only kidding! I'm with the Guardian Angels, and we're gauging people's responses to getting mugged." He actually started talking into his coat as if he had a lapel mic or something on him — "Checkpoint Charlie! Gotta go!"
...BARRY THOMPSON

Want to be interviewed about your Foursquare mayorship? Give us a shout: tweet @bostonphoenix or email listings@phx.com. And for tips, friend us: foursquare.com/bostonphoenix.

DON'T MISS...

Can't make it to **Peter Hook**'s appearance at the Brookline Booksmith on Thursday, February 7? Don't be glum; you can catch the Joy Division vocalist/bassist the following evening at **Porter Square Books**, where he'll be talking about his new book *Unknown Pleasures: Inside Joy Division*.
February 8 @ 7 pm :: 25 White St :: Free :: 617.491.2220 :: portersquarebooks.com

Conflicted about where to make rezzies this **Valentine's Day**? The three-course prix-fixe V-Day menu at one of our favorite restaurants and bars in the neighborhood, **Temple Bar**, looks tasty enough to ensure you're going to get lucky later that night. And, if not, take solace in their panko-crusted scallop cakes or foie-gras terrine.
February 14 :: 1188 Mass Ave :: $49 per person; $19 optional wine pairing :: 617.547.5055 :: templebar-cambridge.com

Aspiring bards, take heed. Though most nights you can catch live local music in the basement of the **Lizard Lounge** (after grabbing a bite to eat and a beer or three next door at Cambridge Common), one evening a week it's all about the spoken word. The Lizard mixes slam and an open mic at their weekly **Sunday Poetry Nights**.
Sundays @ 7:30 pm :: 1667 Mass Ave :: $5 :: 617.547.0759 :: lizardloungeclub.com

PHOTOS BY MELISSA OSTROW (REDEMPTION TATTOO) AND DEREK KOUYOUMJIAN (MEET THE MAYOR)

GETTING THERE
SUBWAY: RED LINE TO PORTER SQUARE :: BUS: 77 + 77A + 83 + 96

#FF @PORTERSQBOOKS @TAVERNPORTER @STONE_HEARTH @JAPONAISEBAKER @TEMPLEBARO2138

WORD ON THE TWEET "JUST SAW SOME PEOPLE IN PORTER SQUARE CAREFULLY FITTING SIX-PACKS OF BEER INTO A LITTLE RED WAGON FOR TRANSPORT." VIA @KELLY_ERIN

TO-DO

THURSDAY 31

"A CONVERSATION WITH JOHN IRVING" › *The World According to Garp* author in conversation with novelist Tom Perrotta › 6 pm › John F. Kennedy Library and Museum, Columbia Pt., Boston › Free › jfklibrary.org

ADULT SKEEBALL TOURNAMENT › SkeeBOSTON's 5th-season kick-off tournament, open to all. Winner gets a pair of Bruins tickets › 7 pm › Greatest Bar, 262 Friend St., Boston › Free › 617.367.0544

FASHIONABLY LATE › Fashion show featuring looks by Haute House, followed by music, mingling, and signature mixes from the bar › 9 pm › Liberty Hotel, 215 Charles St., Boston › Free; RSVP to fashlate@libertyhotel.com › 617.224.4000 or libertyhotel.com

HASTY PUDDING 2013 WOMAN OF THE YEAR CEREMONY › Parade in Harvard Square followed by the award presentation and roast Marion Cotillard at Farkas Hall › 4 pm › Farkas Hall, 10-12 Holyoke St., Cambridge › Free parade; $50 ceremony › 617.496.2222 or hastypudding.org

"QUI? QUOI? QUAND? OÙ?: FRENCH TRIVIA" › French trivia in categories including gastronomie, géographie, histoire, cinéma, pop culture, sports, littérature, musique, art, and more. With beer, wine, and prizes › 6:30 pm › French Cultural Center, 53 Marlborough St., Boston › $10; $7 students › 617.912.0400 or frenchculturalcenter.org

UGLY SWEATER PARTY › Themed party to benefit the Charles River Esplanade Association, with cocktails, music, appetizers, raffles, and a prize for the ugliest sweater in attendance (need not be holiday-themed) › 7 pm › House of Blues Foundation Room, 15 Lansdowne St., Boston › $25 › 617.900.8372 or esplanadeassociation.org

FRIDAY 1

FIRST FRIDAY OPEN STUDIOS › Meet artists in their studios and experience a wide variety of contemporary art, with over 60 artists' studios open to the public › 5 pm › Seaya Artists Guild, 450 Harrison Ave., Boston › Free › 978.337.4191 or soaartists.com

FRIDAY NIGHT DANCE CRAZE › Learn Bollywood from a master teacher › 7:30 pm › Cambridge Center for Adult Education, 42 Brattle St., Cambridge › $17 › 617.547.6789 or ccae.org

SATURDAY 2

DANCE FOR A CURE OF PROSTATE CANCER TO BENEFIT THE ADMETECH FOUNDATION › Evening of dining and dancing with performances from Mark Ballas, Anna Trebunskaya, and Jonathan Roberts › 6:30 pm › Westin Copley Plaza Hotel, 10 Huntington Ave., Boston › 850-8250 › 617.273.2926 or admetech.org/dance

GALA OF GIVING TO BENEFIT THE PLYMOUTH PHILHARMONIC ORCHESTRA'S CULTURAL OUTREACH PROGRAMS › Live and silent auctions, an amateur dance competition, a live swing band, plus buffet and cash bar › 6 pm › Indian Pond Country Club, 60 Country Club Way, Kingston › 866-508-7340.8008 or plymouthphil.org

JIMMY FUND CHARITY RACE › Grab your skis or snowboard for a day of skiing, team competition, fun, and fundraising to benefit the Jimmy Fund › 9 am › Nashoba Valley Ski Area, 79 Powers Rd., Westford › $240 pledge per team › 978.692.3033 or skinashoba.com

SERVICE AND THE CITY TO BENEFIT THE JUNIOR LEAGUE OF BOSTON › Masquerade ball with live music, dancing, drinks, and hors d'oeuvres › 8 pm › Fairmont Copley Plaza, 138 St. James Ave., Boston › $115 › 617.267.5300 or jlboston.org

WINTER WEEKENDS › Enjoy hot cocoa and cookies while viewing film clips of the family, followed by a special house tour › 1 pm › Phillips House, 34 Chestnut St., Salem › $10 › 978.744.0440 or historicnewengland.org

SUNDAY 3

"PROMOTING HUMANISM: CREED OF THE 21ST CENTURY" › Talk with James Crofts, Humanist Graduate Community at Harvard University › 10:30 am › Ethical Society of Boston, 56 Brattle St., Cambridge › Free › 617.739.0056 or BostonEthical.org

"WOMEN MAKING MUSIC: HONORING THE WORK OF MUSICOLOGIST JUDITH TICK, A PUBLIC TALK AND GALA CONCERT" › Talk with Dr. Judith Tick and The Women and Music Mix › 3:30 pm talk; 7 pm concert › Brandeis University, 415 South St., Waltham › free talk; $20 concert › 781.736.2000 or brandeis.edu

MONDAY 4

BIG QUIZ THING › Five rounds of video puzzles, audio clues, the Lightning Round, and more, with a $200 cash grand prize › 8 pm › Oberon, 2 Arrow St., Cambridge › Free › 866.811.4111 or bigquizthing.com

EVENING MEDITATION › Open to everyone, from beginners to more experienced meditators › 7 pm › Rigpa Boston, 24 Crescent St., Waltham › Free › 619.993.4291 or boston.tsa.rigpa.org

TUESDAY 5

ANNA'S TALKERIA TO BENEFIT CASA MYRNA VASQUEZ › Speed dating event, with drinks and food provided › 6:30 pm › Anna's Taqueria, 446 Harvard St., Brookline › $20 › 617.277.7111 or annastalk-ria.eventbrite.com

COLLEGE NIGHT AT THE FROG POND › Discounted ice skating for students › 6 pm › Boston Common, Charles St., Boston › $2 › 617.635.2120 or bostonfrogpond.com

"GAME OVER" › Weekly game night with board games, nerd games like Magic the Gathering, fighting games, Dance Central, DJ Hero, Rock Band, and more › 5 pm › Good Life, 28 Kingston St., Boston › Free; $10 to enter Magic the Gathering booster draft › 617.451.2622 or goodlifebar.com

NEW ENGLAND REVOLUTION PUB TOUR › Fans will have the opportunity to meet their favorite players in a casual setting, with a chance to win tickets to the home opener › 7 pm › Bunches, 834 Dorchester Ave., Boston › Free › 617.436.9747 or revolutionsoccer.net

PIZZA AND PINTS FOR PUPS TO BENEFIT SOM DOG › Includes pizza, all you can drink Rapscallion Honey Ale, year-long som-dog membership, and the chance to enter drawings to win treats for dogs and humans › 5:30 pm › Flatbread Company at Bowl Haven, 45 Day St., Somerville › $25 › 617.776.0552 or somdog.eventbrite.com

WEDNESDAY 6

NEW ENGLAND REVOLUTION PUB TOUR › Fans will have the opportunity to meet their favorite players in a casual setting, with a chance to win tickets to the home opener › 7 pm › Phoenix Landing, 512 Mass Ave., Cambridge › Free › 617.576.0260 or revolutionsoccer.net

THURSDAY 7

"THE OTHER AMERICAN REVOLUTION: ARCHAEOLOGY AND THE PUEBLO REVOLT OF 1680" › Talk With Matthew J. Liebmann is an Assistant Professor of Anthropology at Harvard University and the author of *Revolt: An Archaeological History of Pueblo Resistance and Revitalization in 17th Century New Mexico* › 6 pm › Geological Lecture Hall, 24 Oxford St., Cambridge › Free › 617.496.1027 or hmnh.harvard.edu

PASSION TURNED PAYCHECK: A NIGHT WITH POLKA DOG BAKERY Workshop highlighting local entrepreneurs and their successful business ventures › 6 pm › Boston Center for Adult Education, 122 Arlington St., Boston › $60 › 617.267.4430 or bcae.org

***REVEAL THE PATH* SCREENING TO BENEFIT THE NEW ENGLAND MOUNTAIN BIKE ASSOCIATION** › Adventure documentary following world-class mountain bikers on four continents › 7 pm › Regent Theatre, 7 Medford St., Arlington › $11 › 781.646.4849 or revealthepath.com

WHITE OUT WEEKEND › Presented by The OutRyders, New England's largest GLBTQ ski and snowboard club; this is a weekend of parties, events, specials, and more. All welcome. This year's Peak Party theme is Mardi Gras. › Sunday River, Grand Summit Hotel, 15 South Ridge Rd., Newry, ME › 207.824.3000 or sundayriver.com

TRIVIA

THURSDAY 31

COMMON GROUND › 85 Harvard Ave., Allston › 8 pm › "Thinktank Trivia"

FRENCH CULTURAL CENTER › 53 Marlborough St., Boston › 6:30 pm › "Qui? Quoi? Quand? Où?: French Trivia"

SPIRIT BAR › 2046 Mass Ave., Cambridge › 8 pm › "Geeks Who Drink"

SUNDAY 3

COSTELLO'S TAVERN › 723 Centre St., Jamaica Plain › "Geeks Who Drink"

GEOFFREY'S CAFE › 142 Berkeley St., Boston › 8 pm › "TRIVIA! Sundays hosted by Rainbow Frite and Raquel Blake"

THIRSTY SCHOLAR PUB › 70 Beacon St., Somerville › 8 pm › "Sunday Night Trivia"

MONDAY 4

COMMON GROUND › 85 Harvard Ave., Allston › 8 pm › "Stump Trivia"

MILKY WAY › at the Brewery, 284 Armory St., Jamaica Plain › 8 pm › "Stump!"

TOMMY DOYLE'S AT HARVARD › 96 Winthrop St., Cambridge › 8 pm › "Geeks Who Drink"

TUESDAY 5

GREATEST BAR › 262 Friend St., Boston › 8 pm › "Friendly Feud"

JOE SENT ME › 2388 Massachusetts Ave., Cambridge › 7:30 pm › "Stump!"

WEDNESDAY 6

BRIGHTON BEER GARDEN › 386 Market St., Brighton › 8 pm › "Stump!"

JEANIE JOHNSTON PUB › 144 South St., Jamaica Plain › 8:30 pm › "Stump!"

JOE SENT ME › 2388 Massachusetts Ave., Cambridge › 7:30 pm › "Geeks Who Drink"

KINSALE › 2 Center Plaza, Boston › 7 pm › "Stump!"

ROSEBUD DINER › 381 Summer St., Somerville › 9:30 pm › "Trivi-Oke: Trivia & Karaoke Night"

SPIRIT BAR › 2046 Mass Ave., Cambridge › 8 pm › "Stump!"

TOMMY DOYLE'S AT HARVARD › 96 Winthrop St., Cambridge › 8 pm › "Stump!"

TOMMY DOYLE'S KENDALL › 1 Kendall Square, Cambridge › 6:30 pm › "Geeks Who Drink"

THURSDAY 7

COMMON GROUND › 85 Harvard Ave., Allston › 8 pm › "Thinktank Trivia"

SPIRIT BAR › 2046 Mass Ave., Cambridge › 8 pm › "Geeks Who Drink"

ACTIVISM

THURSDAY 31

BIKES NOT BOMBS VOLUNTEER NIGHT › No RSVP or experience is necessary to drop in and help out on Thursday nights at Bike Not Bombs in JP. Assist BNB's volunteer coordinator with packing bikes for the organization's international programs, preparing bikes to be repurposed, sorting parts, and other tasks › 7 pm › Bikes Not Bombs, 284 Armory St., Ste 8, Jamaica Plain › Free › bikesnotbombs.org

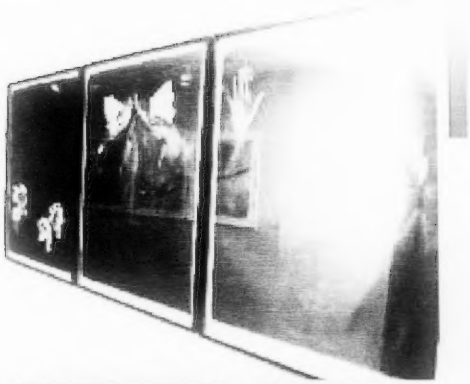
"WHEN FEMINISM RULES: ASSESSING GOVERNANCE FEMINISM PROJECTS FROM THE INTERNATIONAL TO THE LOCAL" › The 3rd Annual Eve Kosofsky Sedgwick Memorial Lecture in Gender and Sexuality Studies. This year's speaker is Janet Halley of Harvard Law School. Reception to follow lecture › 5 pm › Boston University Hillel House, 213 Bay State Rd., Boston › Free › 617.353.7200 or bu.edu/humorineve

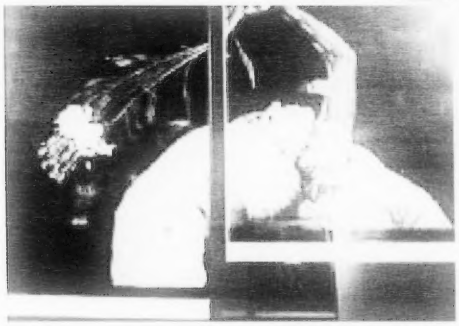
TUESDAY 5

COMMUNITY ANARCHIST POTLUCK Bring a dish (preferably vegan) to the LPC for a community gathering over dinner, to share information on anti-oppression organizing efforts and other local anti-authoritarian projects. Please label ingredients. (And be sure to check out the Center's radical books as well!) › 6:30 pm › Lucy Parsons Center, 35-A Centre St., Jamaica Plain › Free › 617.276.6272 or lucyparsons.org

THURSDAY 7

BIKES NOT BOMBS VOLUNTEER NIGHT › See listing for Thurs





FAMILY TIES

FAMILY HAS LONG BEEN ONE of the central subjects of Maria Magdalena Campos-Pons's art. Early on, her paintings spoke of ties stretched when she emigrated from her native Cuba to Boston more than 20 years ago. Here she found the man she would marry. She took up large-sized Polaroid photography right after their son Arcadio was born. Her first print showed her bare, nursing breasts painted blue like the Caribbean and dripping milk into a simple wooden boat that she cradled in her arms.

"Love and sorrow, birth and growth and fighting. Family, there is always something going on," she tells me. "How tender, how vulnerable, how fragile, and at the same time how strong."

"Something About Family" is a small exhibit of her Polaroids at the Rudenstine Gallery of Harvard's W.E.B. Du Bois Institute that for the most part doesn't flatter her big talent. But there's one extraordinary artwork: *Unspeakable Sorrow* (2010).

"My brother died. And then my mother died. It was a very long process. For about two years, she was unable to do anything to care for herself," Campos-Pons recalls. "I feel like an orphan. I don't know how to explain that. I felt so lonely when she died."

As Campos-Pons confronted her own loss, she says, "I was looking at all these gestures that women do after their losses . . . how they put their hands on their head in signs of desperation."

Unspeakable Sorrow is three photos recording performances in front of the mammoth 20x24 Polaroid camera in its special studio in New York. A woman is dressed all in black — ruffled shirt, gloves, and a mask that reveals only her braided hair. At left, she bows forward, holding flowers toward us. In the center, she holds the flowers atop her head, almost like horns. At right, her arms are raised and blurred with motion. It's a haunted, uncanny ritual channeling global gestures of sorrow.

"There are many changes and transitions as you grow older," Campos-Pons says. "And they become final. There's a loss of benignity."

"I talked to her every Sunday of my life," she says of her mother. "Still some Sundays I grasp the phone and I think I'm going to call my mother. Then I remember I can't."

_GREG COOK

MARIA MAGDALENA CAMPOS-PONS: "SOMETHING ABOUT FAMILY" :: Rudenstine Gallery at Harvard's W.E.B. Du Bois Institute, 104 Mt. Auburn St., Cambridge :: Through May 31 :: 617.495.8508 or dubois.fas.harvard.edu/rudenstine-gallery

MOVIN' ON UP

It's night in Greer Muldowney's photo. Bright lights illuminate cranes perched atop a row of skyscrapers in Hong Kong, all seemingly sprouting overnight simultaneously.

The title of the Somerville photographer's show at Gallery Kayafas, "6,426 per km²," references Hong Kong's ranking as one of the world's most densely peopled metropolises. But she's wary of the critique in many photos of China's building boom — depicting astonishing development, environmental degradation, old neighborhoods flattened to make way for the new.

"There's a very Westernized perception . . . It's very bleak. It's very gray," she says. "I just don't think that it's fair to say they're doing everything wrong . . . when they're just trying to emulate us."

For six months beginning in 2010, she documented the strata of the city's development — Chinese and colonial buildings of the 1950s and '60s stand amidst 1970s and '80s towers, which themselves are dwarfed by new skyscrapers. She records cheery colored facades and breathing space between towers, but her eye can't resist the relentless architectural geometry. Which blunts her fresh insights.

"Hong Kong and Kowloon Peninsula are growing up instead of out — like us," she notes. "They built this city to be as dense as possible to save more green space in the mountains."

_GC

GREER MULDOWNEY "6,426 PER KM²"

Gallery Kayafas, 450 Harrison Ave, Boston

Through February 16 :: 617.482.0411 or gallerykayafas.com

OPENINGS

ADDISON GALLERY OF AMERICAN ART AT PHILLIPS ACADEMY › 978.749.4015 › 180 Main St, Andover › andover.edu/addison › Tues-Sat 10 am-5 pm; Sun 1-5 pm › Feb 2-April 14: "Frame by Frame: Photographic Series and Portfolios from the Collection"

BOSTON UNIVERSITY ART GALLERY › 617.353.4672 › 855 Comm Avenue, Boston › bu.edu/art › Tues-Fri 10 am-5 pm; Sat-Sun 1-5 pm › Feb 1-March 28: "Teaching the Body: Artistic Anatomy in the American Academy" › Reception Jan 31: 6-8 pm

CHASE YOUNG GALLERY › 6178597222 › 450 Harrison Ave, Boston › chaseyoungallery.com › Tues-Sat 11 am-6 pm; Sun 11 am-4 pm › Feb 1-24: John Dempcy and Alicia Tormey: "Renewal" › Reception Feb 1: 6-8 pm

GALATEA FINE ART › 617.542.1500 › 460B Harrison Ave, Boston › galateaart.org › Wed-Fri noon-6 pm; Sat-Sun noon-5 pm › Feb 1-24: "Between Earth and Mind: Affiliate Member Group Exhibition" › Eleanor Steinadler: "Of Moody Beach: Impressions in Black & White and Color" › Stephen Martin: "Steel Magnolias" › Reception Feb 1: 6-8 pm

GALLERIES

Admission to the following galleries is free, unless otherwise noted. In addition to the hours listed here, many galleries are open by appointment.

ART INSTITUTE OF BOSTON › 617.585.6600 › 700 Beacon St, Boston › aiboston.edu › Mon-Sat 9 am-6 pm; Sun noon-5 pm › Through Feb 22: Remi Ochlik: "Revolutions"

BOSTON CYBERARTS GALLERY › 617.290.5010 › 141 Green St, Jamaica Plain › bostoncyberarts.org › Fri-Sun 11 am-6 pm › Through Feb 17: Michael Lewy: "City of Work"

CARPENTER CENTER FOR THE VISUAL ARTS AT HARVARD UNIVERSITY › 617.495.3251 › 24 Quincy St, Cambridge › ves.fas.harvard.edu › Mon-Fri 10 am-5 pm; Sat-Sun 1 pm-5 pm › Through May 29: Hans Tutschku: "Unreal Memories"

KINGSTON GALLERY › 617.423.4113 › 450 Harrison Ave, #43, Boston › kingstongallery.com › Wed-Sun noon- 5 pm › Through Feb 24: Sophia Ainslie: "in person"

MILLS GALLERY AT BOSTON CENTER FOR THE ARTS › 617.426.8835 › 539 Tremont St, Boston › bcaonline.org › Wed + Sun noon-5 pm; Thurs-Sat noon-9 pm › Through Feb 3: "Process Goes Public"

MULTICULTURAL ARTS CENTER › 617.577.1400 › 41 Second St, Cambridge › multiculturalartscenter.org › Mon-Fri 10:30 am-6 pm › Through April 5: Lucy Cobos: "Impressions of the Voyageur" › Through April 8: Alexandra Rozenman: "Transplanted"

SHERMAN GALLERY AT BOSTON UNIVERSITY › 617.358.0295 › 775 Comm Ave, Boston › bu.edu/cfa › Tues-Fri 11 am-5 pm; Sat-Sun 1-5 pm › Through March 3: Julia von Metzsch: "Midnight at Coolidge Point"

TUFTS UNIVERSITY ART GALLERY AT THE AIDEKMAN ARTS CENTER › 617.627.3094 › 40 Talbot Ave, Medford › artgallery.tufts.edu › Wed-Sun noon-5 pm › Through March 31: "Illuminated Geographies: Pakistani Miniaturist Practice in the Wake of the Global Turn" › Through March 31: Stacey Steers: "Night Hunter"

MUSEUMS

CAPE COD MUSEUM OF ART › 508.385.4477 › 60 Hope Ln, Dennis › cmfa.org › Mon-Sat 10 am-5 pm; Thurs 10 am-8 pm; Sun noon-5 pm; Call for winter hours › Admission $8; free for ages under 18; admission by donation Thurs › Feb 7-April 7: "Skid Row: Paintings of Life on the Streets by Frank Chike Anigbo" › Through Feb 3: "Ocean:Us" › Through March 10: Edward Smith: "Avian Dreams" › Through March 17: "Patrick Blackwell and Friends: Twelve Years of Drawing Together"

DANFORTH MUSEUM OF ART › 508.620.0050 › 123 Union Ave, Framingham › danforthmuseum.org › Wed-Thurs + Sun noon-5 pm; Fri-Sat 10 am-5 pm › Admission $11; $9 seniors; $8 students; free to youth under 17 › Through Feb 24: Jeff Newman: "Rabbit's Snow Dance" › Through March 24: "Cruel Sea: Law of the Fishes" › Through March 24: John Wilson: "Eternal Presence" › Through March 24: Richard Yarde › Through March 24: "Selections from the Permanent Collection"

DECORDOVA SCULPTURE PARK AND MUSEUM › 781.259.8355 › 51 Sandy Pond Rd, Lincoln › decordova.org › Wed-Fri 10 am-4 pm; Sat-Sun 10 am-5 pm › Admission $14; $12 seniors; $10 students and youth ages 13 and up; free to children under 12 › Through April 21: "Among From with Andrew Witkin: Platform 11" › Through April 21: "PAINT THINGS: beyond the stretcher" › Through April 21: "Second Nature: Abstract Photography Then and Now" › Through Oct 1: "PLATFORM 10: Dan Peterman"

HARVARD ART MUSEUMS › 617.495.9400 › 485 Broadway, Cambridge › harvardartmuseums.org › Tues-Sat 10 am-5 pm › Admission $9; $7 seniors; $6 students › Through June 1: "In Harmony: The Norma Jean Calderwood Collection of Islamic Art" › Through June 1: "Re-View"

INSTITUTE OF CONTEMPORARY ART › 617.478.3100 › 100 Northern Ave, Boston › icaboston.org › Tues-Wed + Sat-Sun 10 am–5 pm; Thurs-Fri 10 am–9 pm › Admission $15; $10 students, seniors; free for ages under 17; free after 5 pm on Thurs › Through March 3: "This Will Have Been: Art, Love & Politics in the 1980s" › Through April 7: Mickalene Thomas › Through April 7: Ragnar Kjartansson: "Song"

MUSEUM OF FINE ARTS › 617.267.9300 › 465 Huntington Ave, Boston › mfa.org › Mon-Tues + Sat-Sun 10 am-4:45 pm; Wed-Fri 10 am-9:45 pm › Admission $22; $20 students, seniors; free for ages 7-17 and under during non-school hours [otherwise $10]; free for ages 6 and under › Through Feb 3: Mario Testino: "In Your Face" › Through Feb 18: "Artful Healing" › Through Feb 18: "Cats to Crickets: Pets in Japan's Floating World" › Through March 31: Daniel Rich: "Platforms of Power" › Through April 14: "The Postcard Age: Selections from the Leonard A. Lauder Collection" › Through June 16: "Kings, Queens, and Courtiers: Royalty on Paper" › Through June 16: Mario Testino: "British Royal Portraits" › Through June 23: "Divine Depictions: Korean Buddhist Paintings" › Through July 7: "Art of the White Mountains" › Through Sept 8: Bruce Davidson: "East 100th Street" › Through Sept 8: "Chinese Lacquer 1200–1800" › Through Oct 14: Lois Mailou Jones › Through June 1: "Jewels, Gems, and Treasures: Ancient to Modern"

Ed Smith's *Heavy Load* is on view at the Cape Cod Museum of Art as part of his show "Avian Dreams" through March 10.

MUSEUM OF SCIENCE › 617.723.2500 › 1 Science Pk, Boston › mos.org › Sat-Thurs 9 am-5 pm; Fri 9 am-9 pm › Admission $22; $20 seniors; $19 children 3-11 › Through March 3: "Shipwreck! Pirates & Treasure"

NORMAN ROCKWELL MUSEUM › 413.298.4100 › 9 Rte 183, Stockbridge › nrm.org › Daily 10 am–5 pm, May through Oct. Nov through April, 10 am-4 pm and weekends 10 am-5 pm › Admission $16; $14.50 seniors; $10 students with ID; $5 for kids and teens 6 to 18; free for ages 5 and under › Through Feb 3: "All in the Rockwell Family: The Art of Mary-Amy Cross" › Through Feb 24: "Heroes and Villains: The Comic Book Art of Alex Ross"

PEABODY ESSEX MUSEUM › 978.745.9500 › 161 Essex St, Salem › pem.org › Tues-Sun and Mon holidays 10 am-5 pm › Admission $15; $13 seniors; $11 students; free for ages 16 and under › Through Jan 31: "Auspicious Wishes and Natural Beauty in Korean Art" › Through Jan 31: "Fish, Silk, Tea, Bamboo: Cultivating an Image of China" › Through Jan 31: "Of Gods and Mortals, Traditional Art from India" › Through Jan 31: "Perfect Imbalance, Exploring Chinese Aesthetics" › Through Feb 3: "FreePort [No. 004]: Peter Hutton" › Through Feb 3: "Hats: An Anthology by Stephen Jones" › Through May 27: "FreePort [No. 005]: Michael Lin" › Through May 27: "Natural Histories: Photographs by Barbara Bosworth"

WORCESTER ART MUSEUM › 508.799.4406 › 55 Salisbury St, Worcester › worcesterart.org › Wed-Fri + Sun 11 am-5 pm; Sat 10 am-5 pm; Third Thursday 11 am-8 pm › Admission $14, $12 for seniors and students. Free for youth 17 and under and for all on first Sat of the month, 10 am-noon › Through Feb 3: "Kennedy to Kent State: Images of a Generation"

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SWEET BAD DREAMS

WHAT LINGERS like a nightmare? The creeped-out feeling that bleeds into daylight, turning even ordinary things — strawberry shortcake or a dead hamster — into portents from the dark side. That's what Japanese writer Yoko Ogawa deals in, using mundane items to convey a kind of dreamy terror, in *Revenge*, a collection of 11 loosely connected "dark tales" (translated by Stephen Snyder). In the hands of Ogawa, a Shirley Jackson Award recipient and finalist for the Man Asian Literary Prize, these items become signifiers of doom and decay, touchstones for haunted characters who could have walked, quite coolly, out of a Joyce Carol Oates or Koji Suzuki creation.

REVENGE: ELEVEN DARK TALES
By Yoko Ogawa
Picador
176 page (paper) :: $14

A mother waits at a bakery to purchase a birthday treat for her long-dead son. A gardening landlady shares her strange harvest with her tenants. A tourist, a writer, a craftsman, and that old lady again — or is it someone else? — wander through grim dreamscapes, sharing memories and desires, often for that title urge for retaliation, prompted only by the need to be heard, to be understood.

It's the intimacy of these stories, like a hideous secret shared with a perfect stranger, that makes them moving. What gives them their power are the details — the perfectly imagined confection, or the recurring stray cat slipping around a corner. It's as if the author has done an inventory of everyday life, calculating how such simple things as a piece of fruit can evoke horror. By the time she builds up to the truly macabre, dread has come to seem normal, and death — of a small pet, a zoo tiger, a relative, or the self — almost a welcome release. This is a short book, but not a light one. And it's not recommended for bedtime reading.

_CLEA SIMON

BOOK EVENTS

THURSDAY 31

OLIVER BURKEMAN › *The Antidote: Happiness for People Who Can't Stand Positive Thinking* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

JULIANN GAREY › *Too Bright To Hear Too Loud To See* reading › 7 pm › Back Pages Books, 289 Moody St, Waltham › Free › 781.209.0631 or backpagesbooks.com

JONATHAN KATZ › *The Big Truck That Went By: How the World Came To Save Haiti and Left Behind a Disaster* discussion and signing › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

EVE LAPLANTE › *Marmee and Louisa* discussion › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

LAWRENCE WRIGHT › *Going Clear: Scientology, Hollywood, and the Prison of Belief* reading › 6 pm › Brattle Theatre, 40 Brattle St, Cambridge › $5 › 617.661.1515

FRIDAY 1

VIVEK BALD › *Bengali Harlem and the Lost Histories of South Asian America* reading › 3 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

DIRE LITERARY SERIES: TIMOTHY GAGER, ILIE RUBY, ALEXANDRA CHASIN, & SARAH SWEENEY › Various readings › 8 pm › Out of the Blue Gallery, 106 Prospect St, Cambridge › 617.354.5287 or outofthebluegallery.com

DAVID ROBERTS › *Alone on the Ice* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

AMY WILENTZ › *Farewell, Fred Voodoo: A Letter from Haiti* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

MONDAY 4

SCOTT HAAS › *Back of the House: The Secret Life of a Restaurant* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

LESLIE MAITLAND › *Crossing the Borders of Time: A True Love Story of War, Exile, and Love Reclaimed* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

"MASSMOUTH: LOST IN TRANSLATION" › Participants tell 5-minute stories about travel snafus, cultural miscommunications, and the like › 7 pm › Hostelling International Boston Downtown, 12 Hemenway St, Boston › Free › 617.536.1027 or massmouth.org

TUESDAY 5

CHRIS CASTELLANI › *All This Talk of Love* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

ANTHONY D'ARIES & TRACY KIDDER › *The Language of Men and Good Prose: The Art of Nonfiction* discussion › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

CHRISTOPH IRMSCHER › *Louis Agassiz: Creator of American Science* reading › 7 pm › First Parish Church of Cambridge, 3 Church St., Cambridge › Free › harvard.com

ROSEANNE MONTILLO › *The Lady and Her Monsters: A Tale of Dissections, Real-Life Dr. Frankensteins, and the Creation of Mary Shelley's Masterpiece* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

DANIEL H. PINK › *To Sell Is Human: The Surprising Truth About Moving Others* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

WEDNESDAY 6

CHARLES D. FREILICH › *Zion's Dilemmas: How Israel Makes National Security Policy* reading › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

THE GRAYWOLF POETRY TOUR: NICK FLYNN, DOBBY GIBSON, & MARY SZYBIST › *The Captain Asks for a Show of Hands*, *It Becomes You*, and *Incarnadine* readings › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

ANN LEARY › *The Good House* reading › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.6660 or brooklinebooksmith.com

THURSDAY 7

SUSAN CAIN › *Quiet: The Power of Introverts in a World That Can't Stop Talking* reading › 7 pm › Harvard Book Store, 1256 Mass Ave, Cambridge › Free › 617.661.1515 or harvard.com

PETER HOOK IN CONVERSATION WITH SCOTT HEIM › *Unknown Pleasures: Inside Joy Division* discussion › 7 pm › Brookline Booksmith, 279 Harvard St, Brookline › Free › 617.566.5615 or brooklinebooksmith.com

TED KERASOTE › *Pukka's Promise* reading › 7 pm › Porter Square Books, Porter Square Shopping Center, 25 White St, Cambridge › Free › 617.491.2220 or portersquarebooks.com

VERONICA ROSSI, CYNTHIA HAND, BRODI ASHTON, & TAHEREH MAFI › Various readings › 7 pm › Harvard Coop, 1400 Mass Ave, Cambridge › Free › 617.489.0519 or harvard.bkstore.com

Dobby Gibson reads with Nick Flynn and Mary Szybist at Harvard Book Store on Wednesday.

ILLUSTRATION BY JUNGYEON ROH

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- The Old Growth Forest Permanent Protection Bill
- The Dam Safety Removal and Repair Bill
- The Sustainable Water Resources Bill
- The Expanded Bottle Bill
- The Safer Alternatives to Toxic Chemicals Bill

- Learning that ecosystems are connected in unexpected ways
- Discovering how we can keep our rivers cold and flowing
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- Advancing blue-green legislation on Beacon Hill and in Washington, DC

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R.I.P.: THE BSO'S VERDI REQUIEM

THIS YEAR MARKS THE 200th birthday of the 19th century's two greatest operatic geniuses and polar opposites: Giuseppe Verdi and Richard Wagner. The Boston Symphony Orchestra has asked the Milanese conductor Daniele Gatti to lead concerts honoring both. His Wagner program comes in late March, but he's just led one of Verdi's towering late masterpieces, not an opera, but his overwhelming — and operatic — Requiem.

This was Gatti's fourth BSO subscription concert. He's a cultivated musician, but almost everything I've heard from him I've found wanting. I'd hoped his Verdi would conclusively prove him deserving of the BSO's confidence. But he lacked two essential qualities for Verdi: propulsion and conviction. His was the slowest Verdi Requiem I've heard — nearly 15 minutes longer than most performances. This could have been an expression of soul-searching inwardness, but instead it dragged; neither moment-to-moment phrasing nor the arc of the whole had a living pulse. Parts got faster or slower, softer or (unsympathetically drowning out the singers) louder. Occasional passages made powerful effects. But nothing seemed connected — or driven — by an inner urgency.

On various recordings and some BSO performances of the Requiem, the four vocal soloists make up a Who's Who of great voices: Galina Vishnevskaya, Jussi Bjoerling, Tatiana Troyanos, Ezio Pinza. That level of singing was not reached this time. Russian mezzo-soprano Ekaterina Gubanova's warm, evenly produced voice at every dynamic level always conveyed some emotional earnestness. But none of the others had her combination of tonal beauty and expressive impulse. The soprano role requires a heroic voice. Fiorenza Cedolins's silvery piping went sour when she forced it and thinned out when she didn't. She hit Verdi's notorious climactic high B-flat near the end, on the word "Requiem" (marked *pppp*!), but the note wobbled. American tenor Stuart Neill, a last-minute substitute, was the one soloist who sang without a score (like the entire Tanglewood Festival Chorus); but his loud singing (which most of it was) had an unpleasant, rusty timbre. Bass Carlo Colombara's voice was attractive enough, but he sang without much character. Verdi's abstract voices express humanity's most desperate wish for redemption and peace, but these vocalists didn't attempt to convey that. Even the energy of the Tanglewood Festival Chorus, which knows this piece inside out, seemed forced.

Verdi Requiems are rare and should be magnificent occasions. What a lost opportunity for the BSO.

_LLOYD SCHWARTZ

DANCING LOVE

Mesma Belsare is a border-crosser. When the classical Indian dancer presents a much anticipated solo recital in Cambridge this week, she will be exploring the many faces of love. Inspired in part by her mentor Maya Kulkarni Chadda, a dancer whose parents lived and worked with Gandhi, Belsare aims to bring the lesser-known repertory of temples and royal courts into a vivid present.

In classical Indian dance the body is genderless, Belsare explains. "So the dancer takes on many roles, as a baby, a mother, a lover, a courtesan and her patron, and even other species, such as insects and serpents. And let's not forget the gods!"

The dancer is collaborating with noted Carnatic vocalist Deepti Navaratna, who has sung with both Indian and Western contemporary classical music ensembles, and with percussionists Murali Balachandran and Soumya Ramanathan.

Respect for boundary crossing defines both Belsare's dancing and her activism. She opened the Boston LGBT Film Festival with a performance in 2009 and has been active in groups that support LGBTQ South Asians and preserve Boston's LGBT history. "We are living in an unstable time," Belsare says. "The arts have a unique power to bring us closer to our true selves and make us more empathetic to the human condition of others."

_DEBRA CASH

MESMA BELSARE

Multicultural Arts Center, 41 Second Street, Cambridge ::

February 7 :: 7:30 pm ::

$15-20 :: 617.577.1400 or multiculturalartscenter.org

CLASSICAL CONCERTS

THURSDAY 31

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ANDRIS NELSONS › Shostakovich's Violin Concerto No. 1, with Baiba Skride; Tchaikovsky's Symphony No. 5 › Thurs + Sat + Tues 8 pm; Fri 1:30 pm › Symphony Hall, 301 Mass Ave, Boston › $30-$114 › 888.266.1200 or bso.org

FRIDAY 1

DISCOVERY ENSEMBLE › Overture to Rossini's *The Barber of Seville*; Adams's Chamber Symphony; Stravinsky's *Dances concertantes*; Haydn's Symphony No. 92, [*Oxford*] › 8 pm › Sanders Theatre, 45 Quincy St, Cambridge › $20-$40 › 617.496.2222 or discoveryensemble.com

JP JOFRE NEW TANGO QUINTET › "What Makes It Great?," with Piazzolla's *The Four Seasons of Buenos Aires* › 8 pm › Jordan Hall, 30 Gainsborough St, Boston › $30-$60 › 617.482.6661 or celebrityseries.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ANDRIS NELSONS › See listing for Thurs

SATURDAY 2

CHAMELEON ARTS ENSEMBLE › Janácek's *Pohadka* for cello and piano; Musgrave's *Pierrot Dreaming* for clarinet, violin, and piano; Man's *Larksqua* for flute, viola, and harp; Brahms's String Sextet No. 2 in G, Op. 36 › Sat-Sun sat 8 ; sun 4 pm › First Church in Boston, 66 Marlborough St, Boston › $23-$43 › 617.267.6730 or chameleonarts.org

RADIUS ENSEMBLE › Larsen's *Black birds, red hills*; Schumann's *The Prophet Bird*; Tower's *Island Prelude*; Morrison's *Lonesome Whistle*; Ravel's *Oiseaux tristes*; Bates's *Life of Birds* › 8 pm › Shalin Liu Performance Center, 37 Main St, Rockport › $19-$34 › 978.546.7391 or rcmf.org

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ANDRIS NELSONS › See listing for Thurs

SUNDAY 3

BORROMEO STRING QUARTET › Dvorák program, with double bassist Donald Palma: String Quartet in E-Flat, Op. 51; String Quintet No. 2 in G, Op. 77 › 1:30 pm › Isabella Stewart Gardner Museum, 280 the Fenway, Boston › $27, $24 seniors; $12 students › 617.566.1401 or gardnermuseum.org

BOSTON BAROQUE CHAMBER MUSIC SERIES › Corelli's Trio Sonata in B-flat, Op. 3, No. 3; Castello's Sonata No 3; Carter's Sonata for flute, oboe, cello, and harpsichord; Couperin's *L'Apothéose de Lully* › 3 pm › Pickman Hall at Longy School of Music, 27 Garden St, Cambridge › $20-$45 › 617.876.0956 or bostonbaroque.org

JEMUR PIANO TRIO › Schubert's Piano Trio No. 1 in B-flat, Op. 99; Rachmaninoff's Piano Trio No. 1 in G minor; Shostakovich's Piano Trio No. 1 in C minor; Piazzolla's *Seasons* › 8 pm › Seully Hall, 8 the Fenway, Boston › Free › 617.912.9240 or bostonconservatory.edu

RENÉE FLEMING AND SUSAN GRAHAM › Selection of works for soprano and mezzo-soprano › 2 pm › Symphony Hall, 301 Mass Ave, Boston › $45-$125 › 617.482.6661 or celebrityseries.org

CHAMELEON ARTS ENSEMBLE › See listing for Sat

TUESDAY 5

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY ANDRIS NELSONS › See listing for Thurs

NEC OPERA DEPARTMENT › See listing for Sat

WEDNESDAY 6

ALEA III CONDUCTED BY THEODORE ANTONIOU › Selection of works by Sofia Avramidou, Adam Berndt, Luciano Leite Barbosa, Daniel Lewis, Kyle Tieman-Strauss, Arash Waters, and Andrew Watts › 8 pm › Tsai Performance Center, 685 Comm Ave, Boston › Free › 617.353.8725 or alealii.com

BOSTON LYRIC OPERA › James MacMillan's *Clemency* › Wed-Thurs 8 pm › Artists For Humanity, 100 West 2nd St, Boston › $100 › blo.org or 617.542.6772

JULIAN DRUMMOND › Works for solo piano by Bach, Beethoven, Chopin, and Shostakovich › 5:30 pm › Church of St. John the Evangelist, 35 Bowdoin St, Boston › Free › 617.227.5242 or stjev.org

THURSDAY 7

BOSTON SYMPHONY ORCHESTRA CONDUCTED BY CHRISTOPH VON DOHNÁNYI › Brahms's Variations on a Theme by Haydn; Sibelius's Violin Concerto, with Renaud Capuçon; Beethoven's Symphony No. 5 › 8 pm › Symphony Hall, 301 Mass Ave, Boston › $30-$114 › 888.266.1200 or bso.org

DEEPTI NAVARATNA › Selection of 8th, 17th, 18th and 19th century Indian classical music › 7:30 pm › Multicultural Arts Center, 41 Second St, Cambridge › $20; $15 students, seniors › 617.577.1400 or multiculturalartscenter.org

BOSTON LYRIC OPERA › See listing for Wed

DANCE PERFORMANCE

THURSDAY 31

LES BALLETS JAZZ DE MONTRÉAL › Cayetano Soto's *Zero In On*; Wen Wei Wang's *Night Box*; Barak Marshall's *Hurry* › Thurs 7:30 pm; Fri-Sat 8 pm; Sun 2 pm › Institute of Contemporary Art, 100 Northern Ave, Boston › $50 › 617.876.4275 or worldmusic.org

FRIDAY 1

LES BALLETS JAZZ DE MONTRÉAL › See listing for Thurs

SATURDAY 2

LES BALLETS JAZZ DE MONTRÉAL › See listing for Thurs

SUNDAY 3

PACO PEÑA FLAMENCO DANCE COMPANY › Peña's *Flamenco Vivo* › 2 pm › Berklee Performance Center, 136 Mass Ave, Boston › $30-$48 › 617.876.4275 or worldmusic.org

LES BALLETS JAZZ DE MONTRÉAL › See listing for Thurs

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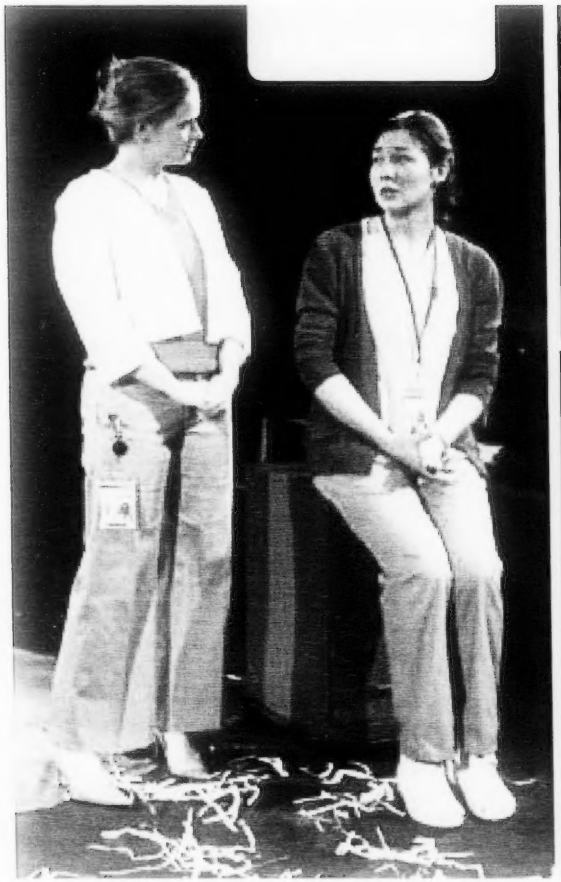

FROM NORTH KOREA WITH LOVE

IN THE 2012 WORLD PREMIERE of *You for Me for You* at Washington DC's Woolly Mammoth Theatre Company, there loomed large posters of North Korea's Dear Leader. But over the raked stage for Company One's follow-up production, smaller photos of Kim Il Sung, Kim Jong Il, and Kim Jong Un are hung by clothespins. This may reflect the greater delicacy of M. Bevin O'Gara's more economical staging of Mia Chung's imaginative if imperfect fable about North Korean oppression and American consumerism — either one of which can hold you captive, especially if it's all you know.

The play sets out from North Korea, where two sisters, one of them ill, are hard-pressed for food. The repeated ritual at a doctor's office brings lots of rote praise for the government but little medicinal aid. When the healthier sister, Junhee (Jordan Clark), gets pushy with the physician she is trying to bribe, the two sibs go into hiding. Soon a Smuggler (Michael Tow) is upon them, demanding money and an ominous something more to aid them in crossing the border. But when the illuminated grates representing the border loom at the top of the stage, only Junhee makes the leap. And through the aid of some magical-realistic geography, she finds herself not in China or South Korea but in New York City, where everyone she encounters is a woman named Tiffany (Anna Waldron) speed-talking some incomprehensible gibberish that only slowly resolves itself into a hodge-podge of English words and phrases. Meanwhile, older sister Minjee (Giselle Ty) is trapped with the Smuggler, upholding the moral fiber of her nation and scoffing at the notion of a land of plenty.

Chung, the daughter of South Korean emigrants, grew up being indoctrinated against a North Korea whose center she thought couldn't hold — and yet it has. Using whimsical techniques akin to those of Paula Vogel or Sarah Ruhl, she explores both sides of the divide as Junhee is calmly assimilated into a world of shoe shopping, smart phones, and enthusiastic boyfriends and yet cannot escape the tug of home. I'd like to see a clearer resolution of her sacrificial journey. But I would not have missed the trip.

..BY CAROLYN CLAY

YOU FOR ME FOR YOU :: Boston Center for the Arts Plaza, 527 Tremont St, Boston :: Through February 16 :: $20-$38 :: 617.933.8600 or companyone.org

PLAY BY PLAY

COMPILED BY MADDY MYERS

OPENING

THE GLASS MENAGERIE › American Repertory Theater stages Tennessee Williams's play about a cripplingly shy young woman named Laura (played, in this production, by Celia Keenan-Bolger) who collects small glass figurines. Her overbearing mother (Cherry Jones) stages a dinner date with one of Laura's old high school crushes (Brian J. Smith), hoping to spark a relationship between them. Zachary Quinto co-stars as Laura's brother Tom, who, unlike Laura, dreams of escaping his household. John Tiffany directs. › February 2–March 17 › Loeb Drama Center, 64 Brattle Street, Cambridge › $25-$55 › 617.547.8300 or americanrepertorytheater.org › Carolyn Clay's interview with Cherry Jones page 74

LEGALLY DEAD › Dan Hunter's new black comedy about a dysfunctional family with a missing patriarch that the rest of the clan wishes were dead gets its world premiere under Steven Bogart's direction. Kippy Goldfarb, Adrianne Krstansky, Jennifer Alison Lewis, and Christopher James Webb star. › February 7-24 › Boston Playwrights' Theatre, 949 Comm Ave, Boston › $10-$30 › 866.811.4111 or bu.edu/bpt

NOW PLAYING

FRANK MCCOURT'S THE IRISH AND HOW THEY GOT THAT WAY › Danielle Paccione Colombo directs Frank McCourt's comedic historical retelling of the Irish-American experiences over time. The show incorporates famous Irish songs, from "Danny Boy" to the more modern hits of U2. Meredith Beck, Janice Landry, Jon Dykstra, Andrew Crowe, Irene Molloy, and Gregg Hammer make up the cast. › Through March 10 › Davis Square Theatre, 255 Elm St, Somerville › $39-$42 › 800.960.8462 or davissquaretheatre.com

INVISIBLE MAN › Ralph Ellison would not allow his National Book Award–winning 1952 novel to be made into a movie or play, but the writer's estate relented, so here he is: Ellison's nameless African-American narrator his "hole" outside Harlem relocated to the BU Theatre. Teagle F. Bougere, as the self-described socially invisible man, huddles up with Louis Armstrong and the phantoms of a life's experience of bigotry, quashed opportunity, and political betrayal. This powerful if sometimes plodding production, a collaboration of the Huntington Theatre Company and Washington DC's Studio Theatre, is just the second outing for Oren Jacoby's stage adaptation, which premiered at Chicago's Court Theatre last year (director Christopher McElroen and Bougere worked on that production as well). At the insistence of Ellison's executor, the adaptation is scrupulously faithful. All dialogue comes from the novel — which proves sparingly effective. › Through February 3 › Boston University Theatre, 264 Huntington Ave, Boston › $15-$95 › 617.266.0800 or huntingtontheatre.org

THE MOUNTAINTOP › Underground Railway Theater stages Katori Hall's semi-biographical piece about Martin Luther King Jr. The play takes place in King's hotel room shortly after he has delivered his "I've Been to the Mountaintop" speech: a maid brings him a cup of coffee, and the two begin a conversation that ventures into the political and the personal. Megan Sandberg-Zakian directs. › Through February 2 › Central Square Theater, 450 Mass Ave, Cambridge › $15-$45 › 617.576.9278 or centralsquaretheater.org

OTHER DESERT CITIES › Jon Robin

Baitz's 2012 Pulitzer finalist looks back on the generationally polarizing Vietnam War from the midst of the Iraq conflict. It is Christmas 2004, and East Coast writer Brooke Wyeth has returned for the first time in six years to spend the holiday at the Palm Springs home of her Hoagan-esque parents — sometime actor and GOP chair Lyman and retired screenwriter Polly. But what Brooke is poised to slide under the artificial Christmas tree is detonative: a recently accepted memoir centered on her adored older brother, Henry, a 1970s activist. Brooke's dyed-in-the-wool Republican folks, though sympathetic, do not want her to set that particular chestnut on an open fire. Scott Edmiston's staging for SpeakEasy Stage Company is as sparkling and emotionally truthful as the play, the smackdown between Karen MacDonald's frosted-granite Polly and Anne Gottlieb's equally stubborn but more fragile Brooke as tender as it is unrelenting. › Through February 9 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $25-$52 › 617.933.8600 or speakeasystage.com

THE SERVANT OF TWO MASTERS › Christopher Bayes directs Carlo Goldoni's comedy about mistaken identity and broken engagements. ArtsEmerson stages Constance Congdon's adaptation, which also incorporates further adaptive changes by the director Bayes, and by Steven Epp, who plays the role of Truffaldino. › Through February 10 › Paramount Theatre, 559 Washington St, Boston › $25-$79 › 617.824.8000 or artsemerson.org

SHAKESPEARE'S WILL › Merrimack Repertory Theatre is presenting the elegant Canadian actress Seana McKenna in a role she first played at the Stratford Shakespeare Festival in Ontario that of Shakespeare's Elizabethan-era cougar wife, Anne Hathaway. She who was left cooling her heels (and raising the kids) in Stratford while the Bard took the London stage by storm and who was then infamously willed the writer's "second-best bed." Little is known about Shakespeare, let alone his shotgun spouse. So Canadian playwright Vern Thiessen has his way with her. Moreover, he lets others do the same, painting a sex-loving woman who took "many" lovers while her young husband was off paying more attention to *Hamlet* than Hamnet (their son, who died at 11). This Mrs. Bard shares with her spouse an anachronistic proto-feminist "bond" that allows them an open if lonely marriage. The reason to sit through all the pseudo-lyrical made-up stuff is the actress, who brings to it sensuality, grace, wit, and a velvet timbre — and definitely deserves a better bed. › Through February 3 › Merrimack Repertory Theatre, 50 East Merrimack Street, Lowell › $20 › 978.454.3926 or ticketing.merrimackrep.org

33 VARIATIONS › In Moisés Kaufman's *33 Variations*, two characters are obsessed with Beethoven's Diabelli Variations. One is the dyspeptic composer himself. The other is a modern musicologist struggling to figure out why her idol devoted so much tortured effort to his elaborations on Diabelli's waltz theme (a force she succumbs to amyotrophic lateral sclerosis (Lou Gehrig's disease). The play is like *Wit* if you put John Donne in it and made him a resting pill. Written in 33 "variations," this mix of history and fiction by the documentary dramatist best known for *The Laramie Project* is also way too pat (though it does offer insight into Beethoven's possible motives). Its metaphors for genius and mediocrity lined up like quacking ducks. But it's stimulating to hear Beethoven's complex piano variations played on a grand piano at the back of the stage by Catherine Stornetta. Paula Plum brings her customary heart, wit, and intelligence to the role of dying music scholar Dr. Katherine Brandt. And Dakota Shepard adds a welcome whiff of goofiness as the daughter Brandt finds as ordinary as Diabelli's ditty. › Through February 2 › Lyric Stage Company of Boston, 140 Clarendon St, Boston › $25-$68 › 617.585.5678 or lyricstage.com

VINEGAR TOM › Mac Young directs Caryl Churchill's 1976 play about a witch hunter who comes to a small town and gives its residents a focus for their frustrations. This Whistler in the Dark staging incorporates new music composed by Veronica Berron, Tony Leva, Molly Allis, and Juliet Olivier. › Through February 2 › Calderwood Pavilion at the Boston Center for the Arts, 527 Tremont St, Boston › $15-$30 › 617.933.8600 or whistlerinthedark.com

SPECIAL ACT › For much of the first half of *Sister Act*, I prayed that the show would take off. And thank God (and gobs of glitter), it does — once Deloris Van Cartier gets the singing nuns in her witness-protection convent rocking their buns and wimples. In the 2011 Tony-nominated musical based on the popular 1992 Whoopi Goldberg film, Deloris is a low-rent Philadelphia diva with Donna Summer dreams. The time is 1977–78, which allows composer Alan Menken to have his way with musical genres from disco to soul, with a little ABBA and Travolta thrown into the flashing, sequined mix (along with some droll theatrical jokes by book-buffer-upper Douglas Carter Beane). Moreover, in the Jerry Zaks-directed touring production at the Opera House (the show's first visit to Boston), the voices top the music. And I challenge Menken's Little Mermaid to shake her tail like Ta'rea Campbell's saucy, golden-piped Deloris can.

_CAROLYN CLAY

Through February 3 › The Opera House, 539 Washington St, Boston › $33-$148 › 800.982.2787 or boston.broadway.com

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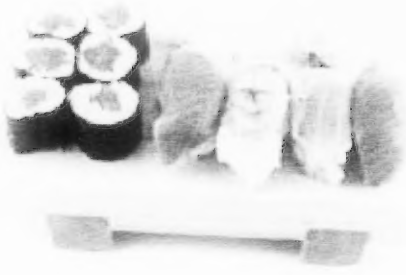

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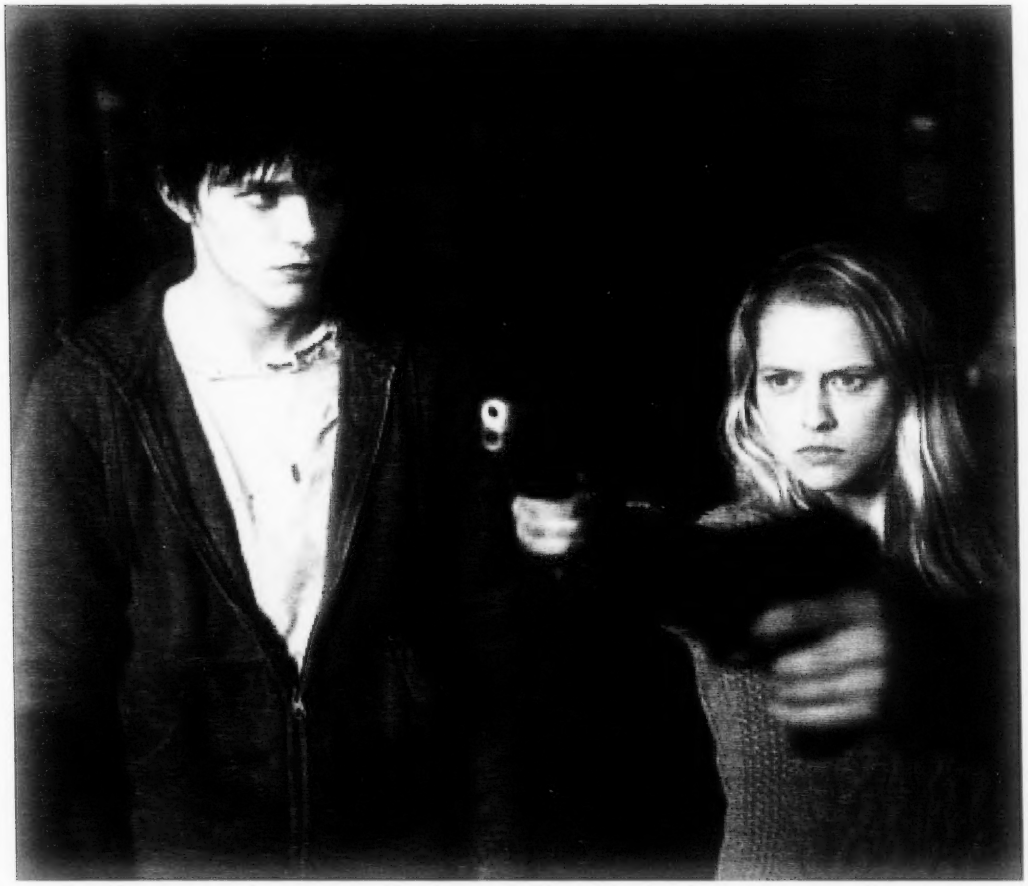

REHEATED *BODIES*

THE CINEMA OF YOUNG-ADULT-NOVEL adaptations has given us some gonzo plotlines: *Twilight* explored the politics of sexual repression via a vampire, a woman, and a wolf; *The Hunger Games* gave us Elizabeth Banks, dressed like Marie Antoinette, forcing children into battles royal.

But can either of those top *Warm Bodies*, in which a zombie named R (Nicholas Hoult, who rarely has dialogue, speaking through voiceover for most of the film) eats the brains of dutiful young Perry (Dave Franco) and then creates a hostage situation cum romance with Julie (Teresa Palmer), the girl that Perry left behind? Complete with riffs on *Romeo and Juliet* and John Malkovich playing the angry dad who needs to lighten up and let his daughter date a zombie? I think not.

Sadly, though, the product doesn't live up to the pitch. Director Jonathan Levine (of *The Wackness* and *50/50* and who, despite some pleasurable CinemaScope framing here, seems to be in full sellout mode) panders to the teen set with a fervor that would make Stephenie Meyer blush. The flashbacks are filmed in a gold-tinted faux-8mm style that feels more like Instagram than home movies, and the main character can't remember his name but has no problem articulating his preference for vinyl over iPods.

So it's less than surprising when Julie gets R's heart beating again with a redemptive kiss. Said kiss leads to a big fight scene, with humans and intelligent zombies joining together to battle CGI villains (bonies — zombies without skin). The fight ends with everyone learning lessons about empathy and tolerance.

++1/2

WARM BODIES

Directed and written by Jonathan Levine, based on the novel by Isaac Marion :: With Nicholas Hoult, Teresa Palmer, Rob Corddry, Dave Franco, and John Malkovich :: 97 minutes :: Summit Pictures

Boston Common + Fenway + suburbs

The rare gag lands, sure — Perry chastises R, "You can't dream, corpse! Dreaming's for humans!", as if he were in a Trix commercial. But for every laugh, there are a handful of groaners — like "This date is not going well. I want to die all over again." Forget Shakespeare. This hardly earns comparison to *10 Things I Hate About You*.

Warm Bodies may be about zombies, but it's more of a Frankenstein's monster. It steals the "brain-dead culture" subtext from George Romero, the idea of rewriting classic romantic fiction for teen audiences from *Clueless*, and its best jokes from *Shaun of the Dead*. It's more like mediocre fan fiction than a coherent script. At one point, Levine even dedicates a close-up to a copy of the grindhouse classic *Zombi 2*. The only emotional reaction he conjures is a desire to watch other movies.

—JAKE MULLIGAN

BRIEF ENCOUNTERS

For this year's program of Oscar-nominated documentary shorts, it's best to bring tissues. Things can get emotional.

It's a cold soul who won't get hooked by "Inocente." The San Diego 15-year-old title character profiled by Sean Fine and Andrea Nix Fine, is a talented artist whose makeup and clothes are as arresting colorful as her canvases. She and her mother are homeless undocumented immigrants.

Kief Davidson's "Open Heart" travels with eight Rwandan children whose heart maladies (preventable in the developed world) require surgery. The nearest facility for subsidized modern treatment is in Sudan. The film examines health care in Africa by speaking with the children and their parents and doctors.

The rewarding "Mondays at Racine," by Cynthia Wade, spotlights a group of cancer patients who are experiencing hair loss and receive free beauty treatments and access to hats and wigs at a Long Island salon. Crucially, the clients receive moral support from each other as they struggle with the feeling that they're losing their identities.

+++

OSCAR NOMINATED SHORTS: DOCUMENTARY

206 minutes :: Magnolia Pictures

Coolidge Corner

Sari Gilman's "Kings Point" takes place in a South Florida retirement village. It's about New Yorkers who moved south with their spouses and are now alone among peers with whom they play cards and line dance. The subjects are candid about the superficiality of Kings Point relationships and their longings for something deeper.

A fifth Oscar-nominated short documentary, "Redemption," by Jon Alpert and Matthew O'Neill, was not available for review.

—BETSY SHERMAN

Paths of Glory

Fear and Desire

AUTEUR LIMITS

THERE WILL NEVER BE another Stanley — cinema's greatest loner-demigod, the hermit CEO of hip public culture for decades running, the filmmaker-artiste everyone could obsess about even if they didn't know any other working director by name. His reign over the imagination of serious and semi-serious filmgoers was unchallenged: everyone has at least one memory of where they were, how old they were, and what perverse and youthful ideas about art they held dear when they first saw a Kubrick movie.

But if you have gaps in your Kubrickalogue, then those will be your priority in the retrospective at the MFA: the amateur-night war indie *Fear and Desire* (1953), the uneasy noir chasm between the primitive *Killer's Kiss* (1955) and the masterful nastiness of *The Killing* (1956). But mostly we'll be re-seeing lifelong favorites, hunting down the fearsome buzz we got when first confronting *2001: A Space Odyssey* (1968), a trance film about the evolution of loneliness that is still hard to look away from, or *A Clockwork Orange* (1971), at once his most thematically problematic film and his most unforgettably sensational, the first punk tragicomedy, an unprecedented mutant chockablock with studied compositions, anti-Christian buffoonery, roadshow-*Oliver!*-on-Percodans performances and Moog-y musical interludes.

Of course, *Dr. Strangelove* (1964) was Kubrick's turning point, an apocalyptic comedy entirely contingent on dick jokes, which were a good deal funnier than the turgid exquisiteness of the ostensibly satiric *Barry Lyndon* (1975). The discomfitures of *The Shining* (1980) and *Full Metal Jacket* (1987), on the other hand, have aged beautifully because finally Kubrick was open to the idea of an imperfect Kubrick film. Unfortunately, that idea crossed into banality with *Eyes Wide Shut* (1999), which should still be regarded as an unfinished symphony. But maybe I should see it again.

—MICHAEL ATKINSON

THE FILMS OF STANLEY KUBRICK

Museum of Fine Arts :: February 1-24

PHX PICKS >> CAN'T MISS

FRI 1

• **TWO GREAT DIRECTORS** The approaching end of the movie award season is a good time to be reminded of the past masterpieces that this year's winners will ultimately be compared to. Like Luis Buñuel's surreal/neo-realist *Los Olvidados* (1950; 6 pm), a tender, and brutal, study of doomed delinquents, and Satyajit Ray's tragicomic *The Music Room* (1958; 9 pm), a tale of a cultured nabob fallen on hard times whose final gesture of refinement is one last concert in the title salon (1958; 9 pm). See them both at ArtsEmerson.
ArtsEmerson, 559 Washington St, Boston :: $10 :: 617.824.8400 or artsemerson.org

• **BEST OF 2012** Benh Zeitlin's debut feature *Beasts of the Southern Wild* (2012; 3:30 + 7:30 pm) raised some eyebrows by scoring Oscar nominations for Best Picture, Director, Actress, and Screenplay. *Eagle-Tribune* film critic Greg Vellante will explain the appeal of this *sui generis*, magical-realist tale of moonshine, squalid poverty, childhood innocence, and environmental disaster as it opens the Brattle Theatre's "(Some of) The Best of 2012" series. Greg will also stick around to talk up another film about the bitter enchantment of growing up, Wes Anderson's *Moonrise Kingdom* (2012; 5:30 + 9:30 pm).
Brattle Theatre, 40 Brattle St, Cambridge :: $9.75; $7.75 for matinees and students; $6.75 for seniors and children under 12; double feature $12 and $10 :: 617.876.6837 or brattlefilm.org

MON 4

• **MORE BEST OF 2012** Under house arrest in Tehran, Iranian auteur Jafar Panahi managed to smuggle his film *This Is Not a Film* (2012; 7:30 pm) out of the country by putting it on a flashdrive and sticking it in a cake. Under house arrest in China, world-renowned artist Ai Weiwei gets his message out via Twitter and other ironic acts of subversion, as seen in Alison Klayman's *Ai Weiwei: Never Sorry* (2012; 5:30 + 9:15). *Phoenix* critic Monica Castillo provides the intros in this installment of the Brattle's "Best of 2012" series.
Brattle Theatre :: 40 Brattle St, Cambridge :: $9.75; $7.75 for matinees and students; $6.75 for seniors and children under 12; double feature $12 and $10 :: 617.876.6837 or brattlefilm.org

WED 6

• **'80S METAL** Two entertaining, shrewdly satirical, and slyly profound sci-fi movies helped salvage the '80s from the junk heap of cinema history. Paul Verhoeven's brutal and hilarious *RoboCop* (1987; 4:30 + 9pm) presaged the economic downfall of Detroit with its tale of a half-dead policeman rebuilt into a humanoid machine fighting crime in the blighted city. In James Cameron's cyborg variation, *The Terminator* (1984; 7:30 pm), the unstoppable mechanized assassin of the title, played by Arnold Schwarzenegger, is sent back in time to kill the mother of the man who will save the human race. They're part of the "Capitol Classics: Double Features" series at the Capitol Theatre.
Capitol Theatre, 204 Mass Ave, Arlington :: $9; seniors $6; afternoons $6 :: 781.648.4340 or feitheatres.com/capitol-theatre

THU 7

• **LENA DUNHAM** Whether you like it or not, there's no stopping Lena Dunham, creator of the much beloved, much criticized HBO show *Girls* (see Michael Braithwaite's piece on page 20). She'll be at the Museum of Fine Arts presenting *Tiny Furniture* (2010), the micro-budgeted indie film that got her started and in which she plays a precursor to the autobiographical protagonist of the TV show, encountering the same trials of degrading romance, existential ennui, skewed feminism, and self-loathing. The screening will be followed by a Q&A.
Museum of Fine Arts, 465 Huntington Avenue, Boston :: 2:30 pm :: $15; $12 students [SOLD OUT] :: 617.369.3907 or mfa.org/programs/film

OPENING THIS WEEK

+++ HANSEL & GRETEL: WITCH HUNTERS From the occult-infested mind of *Dead Snow* director Tommy Wirkola comes another craptastic orgy of gore — one that's way better than it has any right to be. Starring Jeremy Renner and Gemma Arterton as the leather-clad Hansel and Gretel, now grown-up bounty hunters, this film dispenses Grimm thrills in equal parts fantasy splatterfest and clockpunk police procedural. Wirkola wastes no time kicking off the action, hurling the witch-killing siblings into a candy cottage worthy of Guillermo del Toro: a grotesque chalet featuring vile coils of lollipops and a door studded with giant teeth. Actually, those chompers foreshadow the scenery about to be chewed by Famke Janssen, whose witch works her black magic with panache. Amid the 3D arterial spray (and flaccid one-liners), a gallows humor pokes through — for example, Hansel's got diabetes from his childhood sugar-eating. *The Gingerbread Hurt Locker* it ain't, but this exuberant mess of empty calories is weirdly tasty.

_Shaula Clark

+++ HORS SATAN God works in strange ways, especially when Bruno Dumont directs him. Or is that the devil? The distinctions blur in this pre-verbal, meditatively paced parable set in the Biblical-looking Opal Coast of France. A stranger (David Dewaele) lives in a tent outside of town. He prays to the sunrise and, on occasion, visits peasants seeking a miracle. For some cases, like dealing with an abusive stepfather, he uses a shotgun. The woman (Alexandra Lemâtre) he rescues from the latter situation becomes his apostle, and together they roam the countryside, speaking in broken banalities. Dumont establishes a lulling pattern of long shots of unearthly landscapes, close-ups of the pair gazing at the landscape, and long shots of them as tiny figures engulfed by it. Comparisons have been made to Pasolini's *The Gospel According to St. Matthew*, and there are also elements of Bresson, Dreyer, and *The Exorcist*. Whatever faith Dumont is espousing, it almost makes sense with the film's climactic miracle.

_Peter Keough

1/2 MOVIE 43 As this omnibus film from producer Peter Farrelly (*The Three Stooges*) begins, your immediate reaction might be "this film looks like shit" (at least, that's the first thing I scribbled in my notepad, citing the camcorder-grade images captured by four cinematographers) — and that's before the third of 15 segments finds Anna Faris asking Chris Pratt to "poop on me." Don't subject yourself to this crap, which is credited to nine writers and 12 directors, among them Farrelly, Steven Brill (the auteur behind Adam Sandler's *Little Nicky*), Steve Carr (*Paul Blart: Mall Cop*), and (sigh) Brett Ratner. The framing segment has Greg Kinnear playing a movie producer hearing pitches from Dennis Quaid, appearing as a gun-wielding screenwriter, who begins with his idea about "a smart career woman played by Kate Winslet" going on a blind date with a man played by Hugh Jackman . . . who has a scrotum hanging from his neck. Did Farrelly hold these A-listers at gunpoint as well?

_Brett Michel

+++ THE OSCAR NOMINATED SHORT FILMS: LIVE ACTION AND ANIMATED Highlights of the live-action shorts include the beautifully direct performances by Somali refugees in "Asad," a contemporary story (with folkloric undertones) of a boy who wants to be a pirate; the del Toro-esque fantasy setting of "Death of a Shadow"; the blend of dark comedy and gritty drama in the New York story of a little girl and her black-sheep uncle, "Curfew"; and the warmth of memory giving way to cold reality for an elderly man in "Henry." The weakest is "Buzkashi Boys," a tale of boyhood dreams meeting family duty, shot in Kabul. Its overblown style makes it feel contrived. The roster of animated shorts is strong as well. The charming "Paperman" depicts a romantic pursuit waged with paper airplanes. "Adam and Dog," droll character animation over gorgeous backgrounds, tells a story left out of Genesis. "Head over Heels" uses clay animation in a metaphor about a marriage in trouble. "Fresh Guacamole" is a funny burst of stop-motion surrealism.

_Betsy Sherman

++ PARKER I didn't think any action hero could sustain as much damage as Arnold Schwarzenegger did in *The Last Stand*, but Jason Statham as the title thief in this adaptation of the Richard Stark (a/k/a Donald E. Westlake) novel *Flashfire* might have him beat. Here he's beaten, stabbed, shot, beaten some more, tossed from a speeding car, and stigmatized with a knife. Adding insult to injury, he wears a 10-gallon hat and drawls like Matthew McConaughey. But it's all worth it for the slick, sadistic, and ingenious payback to come. In a replay of Westlake's *Point Blank*, Parker pulls off a heist, but his crew takes his cut and leaves him for dead. He tracks the creeps to Palm Beach and gets help from Leslie (Jennifer Lopez), a down-on-her-luck real-estate agent who mostly gets in the way. Lopez has lost some of her shine since she kicked ass for the FBI in *Out of Sight*. So has director Taylor Hackford, who was nominated for an Oscar for *Ray*. As for Statham, I fear he might get beaten up at the box office like Arnold too.

_Peter Keough

+1/2 STAND UP GUYS Has Al Pacino ever looked so small? Slouched and sadly more Dunkaccino than Serpico, he plays the career criminal Val in this sentimental hokum directed by Fisher Stevens. Released from prison after 28 years, he's picked up by best pal Doc (Christopher Walken, pure restraint next to Pacino's ham), and soon the bad-hair buddies stage a "comeback." Or, as Val relates to a priest in the inevitable morning-after confession: "I shot a guy in the kneecap, and another one in the arm; I stole a bunch of prescription drugs and a sweet-ass car. And I fucked a Russian hooker . . . four times." After suffering Viagra-fueled priapism, Val wonders if he's going to die. "Not tonight," says his nurse (Julianna Margulies, returning to the ER), who — wouldn't you know it! — is the daughter of old pal and getaway driver Hirsch (Alan Arkin), who'll be sprung from a nursing home soon enough. Ah, but Doc's been ordered to execute Val. Not if Pacino kills his career first.

_Brett Michel

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++++ BLUE VELVET 1986 At once funny and luridly beautiful, David Lynch's astonishing movie is like a Hardy Boys adventure refashioned into a cruel parable of erotic awakening; it exerts a deadpan hypnotic power. Lynch uses the postcard-perfect town of Lumberton to plunge us into an all-embracing ritual of sinful crime, punishment, and redemption. A naive young college student (Kyle MacLachlan) discovers a human ear lying in a field and decides to investigate. Led to the apartment of a masochistic nightclub singer (Isabella Rossellini) who's under the thumb of a local psychotic greaser (Dennis Hopper), he's soon seduced into a crazy quilt of fear and desire. Lynch is like a postmodernist Hitchcock, creating the sort of trancelike audience involvement that words like "suspense" can't do justice to. *Blue Velvet* is a piece of primal pop art, a work that conjures up the devastating split between sacred and profane love that's potential in all of us. With Laura Dern and Dean Stockwell.

++ BROKEN CITY 2013 Visit thePhoenix.com/movies for a full review.

BULLET TO THE HEAD 2012 United by two gruesome murders, a hitman (Sylvester Stallone) and a young NYPD detective (Sung Kang) band to investigate high-stakes corruption on the streets of New Orleans. Walter Hill directs.

++1/2 COFFY 1973 Yes, it was Quentin Tarantino who revived her screen career in this year's *Jackie Brown*, but it was blaxploitation auteur Jack Hill who gave Pam Grier her first starring role in this woman-affirming action skin flick. Grier kicks serious booty as a night nurse who wreaks revenge on the drug dealers, pimps, and other assorted nasties who got her sister hooked on "junk." With porn-movie production values, a jiggly flesh parade, and delightfully dated jive-talkin', *Coffy* scratches at the zeitgeist of the '70s like new polyester. But its violent episodes drag on too long, slowing the already flimsy plot. As a mouthpiece against the Man, the film indicts white kingpins for their role in ghetto drug-dealing, a message that is, sadly, still relevant. Of course, the real draw here is the stunning, Amazonian Grier, who swipes every scene, whether she's adopting a horrendous Jamaican lilt or hiding smack in her formidable Afro. Twenty-five years later, *Coffy* is still hot.

++++ DAISIES [SEDMIKRÁSKY] 1966 Vera Chytilová's masterpiece is the swift odyssey of two young women, both named

Marie, in a Prague of fancy restaurants, nightclubs, and riverside boardwalks. Everywhere they go, they disrupt and disconcert with their indiscriminate hunger and thirst. The Maries have no apparent status or position; maybe the dark-haired one is supported by one or more of the rich men who seek her favors and whose hopes for a romantic evening are repeatedly foiled by her redheaded counterpart. Romantic love is but one of the bourgeois ideals sacrificed over the course of the film: the women also smash the cinematic illusion of three-dimensional space, as they scissor up their own film images into a jigsaw of body parts. Their destructiveness reaches a peak in a magnificent sequence in which they redress a fancy banquet to a pulverized mess, then, after swinging on the chandelier for a while, feel pangs of socialist responsibility ("We'll be happy because we're hard-working") and play at repairing their damage. Chytilová undoubtedly sees her two heroines to some extent as satirical portraits of a parasitic class bred by capitalism. Yet their anarchism is infinitely more potent than the socialized reconciliation surrounding them. In the end, Zuzana leaves us with the ambiguity of pure sensation. The world may have gone bad, but there is no good to be seen, and the two girls answer, to make themselves worse than the world is understandable and attractive.

+++1/2 THE DARK KNIGHT RISES 2012 Another superhero has less fun than the Batman (Christian Bale) of Christopher Nolan's Dark Knight trilogy. You'd think nothing could be better than having a billion bucks, a high-tech arsenal, a cool outfit, and the opportunity to beat up bad guys. But in the first two installments of the series, the bad guys are the ones enjoying themselves. In this concluding episode, however, Batman/Bruce Wayne doesn't exactly hobble up, but he does find some use for his eleven his isolation. Anne Hathaway's Selina Kyle adds just enough fissures to undo the Batman cult of his own joyless neurosis. Played with a mix of [illegible], grace, and resourcefulness, Kyle is sexy and unapologetic. She doesn't hesitate to kick out the cute France Jean on. She's his kind of woman. Bat-duty calls. Out of shape though he is, the Batman comes off the DL to deal with Tom Chan Hardy, resembling Sean Connery as Darth Vader), who has raised an underground — literally — army, ostensibly to free Gotham's Depressed from the high-rolling parasites who enslave them. Let's just say it gets pretty ugly, with some best-down was rivaling the ele[illegible] in *The Phantom of the Opera*.

+++1/2 THE DAY HE ARRIVES 2011 "Stop copying me!" says Seong-jun (Yu Jun-sang). The kaa-boom filmmaker at the center of the 12th cinematic Mobius strip from Hong Sang-soo, Seong-jun has just gotten drunk with some admiring students because his reunion in Seoul with old friend Young-ho (Kim Seong-gyun) has fallen through. Over the next few days, scenes shot in single blocks and white takes find Seong-jun repeating actions within an elliptical narrative as similar episodes reconfigure with slight variations. Fleeing the students, he crumbles in the arms of an old girlfriend (Kim Ho-jeong); the next day, he does meet with Young-ho, there's more drinking, and then he bumps into a bar owner who looks like his ex (also played by Kim). Hong may be copying a template from his earlier movies about flailing directors (*Lilies Your Kiss It All*, *Woman on the Beach*), but each film is unique, punctuated by sensational zooms that underline the randomness of existence.

+++ FANNY AND ALEXANDER 1983 In what he claimed would be his last film, Ingmar Bergman offers a melodramatic three-hour epic that's like a Dickens novel rewritten by Strindberg. Set at the turn of the century, the story focuses on a motorse 10-year-old dreamer (Bertil Guve) who is pulled out of his large, indulgent theater family and subjected to the physical and psychological torures of the malevolent bishop (Jan Malmsjö) who's his new stepfather. The movie is a little gummy at its core, but it's also got a relaxed, communal feeling that's unique in Bergman's work, as well as several magnificent performances.

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Eu

++1/2 MARVEL'S THE AVENGERS 2012 When high-maintenance superhero divas get together, things don't always go smoothly. Even for a hard-ass like Nick Fury (Samuel L. Jackson), head of the ultra-secret S.H.I.E.L.D. agency, getting a billion-dire genius in a metal suit (Robert Downey Jr. as Iron Man), a scientist with a bad temper (Mark Ruffalo as the Hulk), a cryogenically preserved WWII warrior (Chris Evans as Captain America), a Norse god (Chris Hemsworth as Thor), and two secret agents (Jeremy Renner and Scarlett Johansson as Hawkeye and the Black Widow) to play nicely together can take a while. For Joss Whedon, it takes around two hours, and even then the film turns into a hopper version of *Transformers 3*. Give Whedon credit though — he's able to use brisk montages and/or dialogue to provide their basic backstories. Downey retains the sardonic wit that put the irony in *Iron Man*, and when Whedon taps into that anti-spirit — like the shot of the Hulk delivering a sucker punch that got the biggest laugh at my screening — the film finds its groove. So here's to the awkward first steps being over and the franchise gaining traction in the sequels.

+++ THIS IS NOT A FILM 2011 It can't be a film, because the acclaimed director Jafar Panahi (*The Circle*, etc.) has been ordered not to make any by the Iranian theocrats who have also sentenced the dissident filmmaker to an upcoming jail sentence. But while he waits, Panahi slyly brings a cameraman into his Tehran apartment to shoot a non-film, the filmmaker hanging, lounging, playing with his pet iguana, and acting out scenes from a narrative film which was stopped in the planning stages by the government. This courageous act of artistic provocation is now showing in theaters around the world. Starring Panahi, a grim optimist in the way of a Beckett character, trapped in his neighborhood speaking away.

+++1/2 WAKE IN FRIGHT 1971 Combining elements of *Heart of Darkness*, *Alice's Adventures*, and *Groundhog Day*, Ted Kotcheff's brutally brilliant Outback thriller follows the moral degradation, or perhaps redemption, of a sweaty schoolteacher (Gary Bond) traveling from the backwater where he's assigned to Sydney for his Christmas vacation. But along the way he gets stranded in "the city," Bundanyabba, where he loses his money in a fuck-room game of chance and must rely on the contemptuous hospitality of the local yokels. Their most common phrase is "Want a beer?," an invitation which, whether refused or accepted, leads to violence. So the newcomer, not unwillingly, goes along for the ride, which involves a night kangaroo hunt (real and awful), many alcoholic blackouts, and the ambiguous attentions of the local drunk doctor (a brilliantly unwholesome Donald Pleasence). Kotcheff's masterpiece (the later did *First Blood*), it orchestrates landscape, music, demonic faces, and lots of blood, sweat, and vomit into a stark bacchanalia of men having fun.

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BUKE AND GASE, HUDSON, NEW YORK

Almost every person I've told about Buke and Gase assumes that they'll hate this band, which isn't their fault. Individuals with an adroit sense of rawk hear the sentence "Alt-folk-ish duo from Brooklyn that prominently features a homemade baritone ukulele," and interpret: "overdeveloped trifle of an art-school experiment." So, first, let's make it clear that Arone Dyer discarded her "buke" for a more practical miniature guitar shortly after her band was named in 2008. And second, the shorthand explanation of B&G — headlining the Brighton Music Hall Thursday — belies an avalanche of skull-rattling aural immensity.

"We're not a singer-songwriter thing," says Aron Sanchez, the "gase" (guitar-bass hybrid) player, daring a break from his side gig of constructing props and instruments for Blue Man Group. "We're making punk rock. We like that contrast of what you see, what you think we're doing, and what you hear. We wanted the noise . . . to be huge."

Sanchez, who alongside Dyer recently uprooted from Brooklyn for cheaper rent in Hudson, New York, uses the term "punk" very loosely there. But implying they play alt-folk, like I did a minute ago, immediately feels reductive. Observe their second long-player, *General Dome* (Brassland). Dyer's equally lullaby-like and enthralling intonations wrap around parades of jarring guitars and a minimal-yet-impactful clatter of percussion throughout highlights like "In the Company of Fish" and "Cyclopean." Whereas the *Function Falls* EP released last fall was a more somber product, *General* emanates a power-dirge of "heaviness" that reveals a not-entirely-shocking spiritual link with brainy strains of metal.

Transcending genres and the limits of how much noise a two-person, mostly analog band can make without totally sucking would be a feat. But Buke and Gase, in an awe-inspiring display of multitasking, pull all that off without sucking in the slightest.

—BARRY THOMPSON

KATIE CRUTCHFIELD'S TRAVELS

WAXAHATCHEE'S *AMERICAN WEEKEND* was my favorite record of 2012, an 11-song collection of downcast acoustic-guitar ballads laced with raw, pointed poetry, home-recorded over a week at Katie Crutchfield's childhood home in Birmingham, Alabama. Penned and played solely by the former P.S. Eliot front-grrrl, it's a mostly dark and dismal record about being young and confused and transient, about the sorts of loveless inner crises that might haunt someone who's spent the better part of their young adult life on the road.

Early in 2013, Crutchfield as Waxahatchee will release her sophomore follow-up, *Cerulean Salt*, an apt title considering the sorts of blues she's still singing throughout, and the way each story-song plays out like a salted open wound. "Waxahatchee is a creek my parents have a house on," she says, explaining the inspiration for her new LP. "I spent a lot of my childhood there. A lot of it has a lot of imagery of that and my childhood there and things I've experienced. It's sort of a look at your childhood and this realization that it's over now and you're never going to feel that innocence or exhilaration again."

Aesthetically, it's a departure from her debut, balancing the same sentiments with tighter, more expansive production, and a new confidence and clarity, ranging from hi-fi crunchy indie-rockers like "Coast to Coast" (the closest anyone's come to writing a P.S. Eliot song since the group disbanded) to the stark, echoing drum-and-bass of "Brother Bryan."

But despite refining her sound here, Crutchfield's lyrics are still what makes this album addictive. It's hard to notice the varied styles at first, when the lyrics are this unapologetically piercing. "The last one I wrote really quickly, two years ago," says Crutchfield, "This one, I worked on writing it for six months to almost a year, which for me is a really long time. I don't usually spend that much time writing records."

She also sought out assistance from her roommates who play in Swearin'. Her twin sister, Allison Crutchfield, sings on "Blue Pt. II," and Kyle Gilbride recorded the album.

Starting February 2 in Burlington, Vermont, I'll be meeting up with Crutchfield for one week of her tour around New England, passing through New Hampshire, Massachusetts, and Connecticut, as well as New York. Joining us on this mini-tour will be Joe Steinhardt, the founder of Waxahatchee's label, Don Giovanni, a New Brunswick-based punk imprint also home to Screaming Females, Shellshag, and Hilly Eye. The label turns 10 this year, and this weeklong adventure with Waxahatchee culminates at Don Giovanni's annual showcase in Brooklyn.

..LIZ PELLY

Go to thePhoenix.com/onthedownload throughout the week to check out Liz Pelly's travels with Waxahatchee on their current tour, including show updates, photos, and videos from the clubs and house shows.

MUMFORD & SONS' MATERIAL WAYS

Mumford & Sons — the poster children du jour for the beard-ed, be-flannelled, and dancing barefoot in the barn folk lovers — are not easy to get on the phone these days. So, after pre-tracted negotiations with their reps that came to nought, we settled for a sit-down with the one band member we'd only ever dreamed of getting: Marcus Mumford's ratty-ass vest.

How long have you been strapped across that geetar-strummin' man's chest? Since the beginning of time. "Little Lion Man" was actually written by me, about my time as Marcuss vest as a boy.

We didn't want to bring this up, but we heard little Liam Gallagher was going around saying the band looks like they have nits. And that they only eat lentil soup. I've had enough lentil soup dribbled on me to know that shit is definitely true. As for the nits — look, the nits are happy. They love "I Will Wait" just as much as the rest of you lot, and this way they always have box seats, so to speak.

Those boys are goddamn masters of the vowel. Have a favorite? The popular vote is "I," but that's also the rookie choice. I myself prefer a good solid "O." Or maybe the "au" double-whammy.

..CASSANDRA LANDRY

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Mumford & Sons

THE MYSTERIOUS WAYS OF SONNYMOON

THE WAYS OF MUSICAL SUCCESS are many. Anna Wise and Dane Orr, the partnership behind Sonnymoon, could tell you. A "Boston band" without a signficant local club profile, they've nonetheless created a ripple of national buzz and recognition. And though their artistry may be enigmatic, and the music itself not easy to classify, that doesn't mean it's not working.

Wise and Orr conceived of Sonnymoon in late 2009, producing their entire debut album, *Golden Age*, in an apartment they shared while attending Berklee. Even from the beginning, the two had limited visions of what they wanted Sonnymoon to be or sound like. "We just aimed to create," says Orr. "We had been used to playing a lot of formulaic stuff, so for Sonnymoon, we didn't really want to know what it would sound like; we just both knew we wanted to make music."

Three years later, they've been fueled by the success of their critically acclaimed self-titled LP, released last May. They split time between Los Angeles and Boston, which they continue to call home. The innovative electronic sound they've constructed gathers influences from both ambient realms and the more accessible avenues of hip-hop, and it's gained them the attention of a varied fanbase as well as the respect of fellow artists. These artists include hip-hop trio CunninLynguists, who have collaborated with Wise, and Kendrick Lamar, who featured her on his recent groundbreaking album, *good kid, m.A.A.d. city*. For a band still in their infancy, their résumé is both vast and diverse. So why have Sonnymoon remained a mystery to many, especially in Boston, where they have their deepest roots?

For one, they didn't take the traditional path of a local band. Instead of gigging regularly around town, Sonnymoon accrued a more widespread fanbase over the Internet — gaining a dedicated Facebook following and creating music videos that have gone viral. But none of this was part of a marketing strategy. Tom Eucalitto, the band's agent and road manager, and head of Boston-based G1House Records, insists that the attention Sonnymoon have received from critics and artists alike is due to creativity and work ethic. "They have helped me to realize that starting a movement is truly about having the guts to stand out," says Eucalitto. "Their ability to empower others through music is greater than any sort of marketing tool."

Sonnymoon are hard at work on their next LP, and spend the rest of their time touring with a band that includes drummer Joe Welch and multi-instrumentalist Tyler Randall, while pursuing new collaborations. That element of mystery is something they value. "Our lifestyle and artistry will always be interconnected," says Wise. "Right now, we continue to approach it with wonderment, excitement, and curiosity."

—PERRY EATON

PLAYLIST

Show spotlight! Saturday night at Brighton Music Hall in Allston, Irish-born and Boston-bred soul crooner and two-time defending Boston Music Awards "Male Vocalist of the Year" Christian McNeill & Sea Monsters celebrate the national release of new record *Everything's Up for Grabs*, and to mark the occasion, the *Phoenix* teamed up with Q Division records for an EP starring the show's flavor-charged lineup. There's a nice common thread in all the tracks as well, since all four selections feature the same horn section, recorded and mixed at Q Division by Pat DiCenso and produced by Ed Valauskas.

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- **Christian McNeill & Sea Monsters** "I Will Always Be Your Friend"
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—MICHAEL MAROTTA

Christian McNeill

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+++1/2 LOCAL NATIVES, *HUMMINGBIRD*

Frenchkiss Records » Local Natives' sophomore album bows out with closer "Bowery," a brooding indie-rock epic. But its true climax arrives a track earlier, "Colombia," written by co-frontman Kelcey Ayer after the death of his mother, is an unflinchingly honest and uncommonly beautiful piano ballad — and the finest song of the LA quartet's young career. "The day after I had counted all of your breaths down until there were none," Ayer sings, his raw tenor on the verge of collapse, "a hummingbird crashed right in front of me." In the hands of a less skilled band, this sort of artful sincerity would approach preciousness — but Local Natives aren't your run-of-the-mill indie-rock outfit. From day one (and their harmony-laced 2009 debut, *Gorilla Manor*), these guys have been wise beyond their years, destined for the long haul — three singing multi-instrumentalist songwriters (Ayer, Taylor Rice, Ryan Hahn) and a drummer (Matt Frazier) with a rare gift of knowing how to write with his kit, always propelling the songs forward. *Hummingbird* maintains that level of sophisticated craft, but it's more than just a quality sequel. Recorded with artistic mentor Aaron Dessner in his Brooklyn home garage-studio, these new songs are darker, sparser, more jagged and eerie; though you can detect the influence of Dessner's main act, the National, the producer's influence is more spiritual than sonic. He's helped Local Natives — already a judicious group of arrangers — strip back and rough up their music. "Ceilings" is another tense and dreamy track, with Frazier's crackling tom-toms functioning as a lead instrument, anchoring the dampened pianos and glistening guitar figures. On "Three Months," Ayer channels his grief once more, crooning over quiet strings and dusty drum samples. Local Natives are no longer indie-rock over-achievers: with the stunning heart-wrenching *Hummingbird*, they're officially the real fucking deal.

_RYAN REED

LOCAL NATIVES + SUPERHUMANOIDS :: House Of Blues, 15 Lansdowne St, Boston :: March 30 :: 6 pm :: All Ages :: $22 to $45 :: 888.693.2583 or hob.com/boston

+++ THE HISTORY OF APPLE PIE, *OUT OF VIEW*

Marshall Teller Records » Don't let their wacky name scare you, London-based quintet the History of Apple Pie's debut LP for Marshall Teller Records is an essential spin for fans of Dinosaur Jr. riffs and early Slumberland indie-pop. Self-produced by guitarist Jérome Watson, the LP fits in that dreamy sweet spot between hard MBV-inspired haze and noisy Sonic Youth guitars. It's not all '80s and '90s nostalgia, though. What really shines here is singer Stephanie Mars's gauzy, radio-pop singing. It may be a bit twee for some, but others will fall instantly. A good place to start would be either of the record's singles, "You're So Cool" or "Mallory," though closing track "Before You Reach the End" is a slow-burning shoegaze gem as well. The History of Apple Pie aren't exactly breaking new ground in the world of indie rock, but they are the sort of band who win you over in seconds.

_LIZ PELLY

++1/2 BLOODY HAMMERS, *BLOODY HAMMERS*

Soul Seller Records/Sacrificial » Presented as some kind of satanic pigfuck ritual, this North Carolina quartet's debut is far less dreamy than advertised. Which is a good thing, after all, there are 19,001 lame-ass shysters using a warlock's cloak to hide their inability to rock a song, whereas Bloody Hammers, on this platter, knock tune after tune out of the park with powerfully intoned vocals and coldly danceey beats. Album highlight "Black Magic" fortifyingly fuses the oh-my-god-it's-so-obvious connection between Sabbath's "Children of the Grave" and the drum-sheered Blondie's "Call Me," and that same Mercyless-guitar-lead jaws up again and again, from the '60s-rock-radio-pumping "Witch of Endor" to the psyche-shimmy of the day-in-court-with-Danzig "Souls on Fire." Like the 1969 debut of Anton LaVey acolytes Coven, who similarly used witchcraft's tropes to smuggle in hook-laden sinnesong-ery, Bloody Hammers catch your eyes with all the signed-in-blood candlelit hoo-hah, only to trick you into singing dark magic in the shower.

_DANIEL BROCKMAN

STAFF SPINS

What we're listening to

PALMA VIOLETS "Best of Friends" [Rough Trade] After making their stateside debut at the Middle East in Cambridge last week — a few hours before dropping by WFNX.com for a chat, hang out on air, and pick some tunes — it was clear we hadn't heard the last of Palma Violets. The fast-rising London garage-rock band is validating those pesky early comparisons to the Libertines' gritty sonic ease, and their stage show last week was engaging and charismatic. The smoky, jangly "Best of Friends" was named the Song of 2012 by the *NME*, and should serve as just a table-setter for what could be the next great British guitar band. Palma Violets' debut record, *180*, is out later this month.

_MICHAEL MAROTTA

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COUNTRY / ROOTS ROCK
LOS TEXICANOS
THE DARLINGS

FRIDAY, FEB 1-
(7:30PM) POP / FOLK
WRECKLESS ERIC & AMY RIGBY
(10PM) ROCK
DIRTY TRUCKERS
JOHN POWHIDA & INTERNATIONAL AIRPORT

SATURDAY, FEB 2-
SKA / REGGAE / POP
THE AGENTS
THE POMPS / RIKI ROCKSTEADY

SUNDAY, FEB 3-
JAZZ BRUNCH 8:30 AM - 2:30 PM
OPEN BLUES JAM 4:00PM - 7:00 PM

MONDAY, FEB 4-
TEAM TRIVIA -8:30 PM
$1.50 HOT DOGS 6 - 10 PM

TUESDAY, FEB 5-
COUNTRY / FOLK
BEAN PICKERS UNION
LIZ FRAME & THE KICKERS

WEDNESDAY, FEB 6-
POP / FOLK
KRISTEN FORD / AUDREY RYAN / JENEE HALSTEAD

THURSDAY, FEB 7-
WORLD MUSIC / CRASHARTS PRESENTS
PIZZICA TARANTA FR. ITALY
CANZONIERE GRECANICO SALENTINO

FRIDAY, FEB 8-
(7:00PM) ALT COUNTRY
HAYES CARLL
(10PM) POP / SOUL / BLUES
ROSS LIVERMORE BAND
DAVE KELLER BAND

SATURDAY, FEB 9-
(7PM) BLUES / ROOTS
TARBOX RAMBLERS
(10PM) GRATEFUL DEAD TRIBUTE
PLAYING DEAD

COMING SOON:
2/14 KELLY WILLIS & BRUCE ROBISON
2/15 (7:30PM) BILLY DODGE
(10PM) SAMMY WITNESS PROTECTION PROGRAM
2/16 (7PM) JAMES MONTGOMERY
(10PM) THREE DAY THRESHOLD
2/17 KEN STRINGFELLOW
2/23 (6:30PM) ROSIE LEDET
2/24 NICO VEGA
3/1 (7:30PM) ROD PICOTT

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ARTS & EVENTS ::

THURSDAY 31

AUBURN + ATLAS + ONE YEAR LATER + GHOST OCEAN + AURORA › Auburn + Atlas + One Year Later + Ghost Ocean + Aurora › 6 pm › Palladium Upstairs, 261 Main St, Worcester › $10-$12 › 978.797.9696 or tickets.com

BUKE AND GASE + ALEUCHATISTAS › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$14 › 617.779.0140 or ticketmaster.com

CRIZZLY + EOTO + ZEBBLER ENCANTI EXPERIENCE › 8 pm › House of Blues, 15 Lansdowne St, Boston › $20 › 888.693.2583

DOCTOR'S FOX + NEW BEARD › 9 pm › Milky Way, at the Brewery, 284 Armory St, Jamaica Plain › $5 › 617.524.3740 or milkywayjp.com

DUB APOCALYPSE › 9:30 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com

DUST CLOUDS OF MARS + DIRTY WATER BRASS BAND + LITEHOUSE + CARGO CULT › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557

ELEVEN DOLLAR BILLS › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $8 › 617.236.7600 or churchofboston.com

EX-COPS › 10:45 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $9 › 617.492.2327 or ticketweb.com

FREDDIE GIBBS › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $15-$18 › 617.864.EAST or ticketweb.com

FULL BODY ANCHOR + THE DARKER HUES + ALMOST THERE › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obriensbpboston.com

LICIOUS + PEOPLE ON FIRE + THE CHAPARRALS + SHEA VACCARO › 8 pm › Cantab Lounge Downstairs, 738 Mass Ave, Cambridge › $6 › 617.354.2685 or cantab-lounge.com

MALS TOTEM + RED OBLIVION + BEAR LANGUAGE + BUTTONS AND MINDY › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

MANUEL KAUFMANN › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com

OMAR SOSA + PAULO FRESU › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com

THE UPPER CRUST + GYMNASIUM › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

YOHANAN CHENDLER + GIUSEPPE PARADISO'S MERIDIAN 71 › Lily Pad, 1353 Cambridge St, Cambridge › 617.395.1393

FRIDAY 1

51 SHORTFALLS + GINGER IBEX + DIRIGIBLE EGO + BUTTERWORTH & CO. + MELT MELT + KELLY SPYGLASS › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com

ABBIE BARRETT & THE LAST DATE + BLACKBUTTON + THREE DAY THRESHOLD + AIRPORT › 9 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com

ARTO VAUN › Radio Upstairs, 379 Somerville Ave, Somerville › 617.764.0005 or radiobarunion.com/

BILLY WINE › 10 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com

BRAHMANDA + TOKYO GAME SHOW + AVIATIONS › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543 or myspace.com/ralphsdiner

CLUB D'ELF › 9:30 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com

CREATUROS + AMOROSO + KAL MARKS › Radio Downstairs, 379 Somerville Ave, Somerville › $5 › 617.764.0005 or radiobarunion.com

DIRTY TRUCKERS + JOHN POWHIDA'S INTERNATIONAL AIRPORT › 10 pm › Johnny D's, 17 Holland St, Somerville › $10 › 617.776.2004 or johnnyds.com

DJ VADIM + HERBAN WARFARE + ELEMENTAL ZAZEN + RED ARLINGTON + PURPLEX + ROWLAN DANO › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $13 › 617.864.EAST or ticketweb.com

FLOGGING MOLLY + SKINNY LISTER + DAVID HAUSE › 8 pm › House of Blues, 15 Lansdowne St, Boston › $30.50-$40.50 › 888.693.2583

FOR TODAY › 5:30 pm › Palladium, 261 Main St, Worcester › 978.797.9696 or tickets.com

FUN. + ANDREW MCMAHON [JACK'S MANNEQUIN] › 7:30 pm › Orpheum

Creaturos play Radio Down.

CREATUROS PHOTO BY NICKCURRAN

The Great Valley play Video Underground.

Theatre, 1 Hamilton Pl, Boston › $30.50-$36 › 617.482.0650
GANG OF THIEVES › 9 pm › Hard Rock Café, 22-24 Clinton St, Boston › $10 › 617.424.7625 or hardrock.com/boston
HORSEHANDS + HANDS AND KNEES + SQUIRTYWORM + GHOSTS OF SAILORS AT SEA › 8 pm › O'Brien's, 3 Harvard Ave, Allston › $8 › 617.782.6245 or obrienspubboston.com
JACK WASHINGTON LANDRON › 7 pm › Club Passim, 47 Palmer St, Cambridge › $23-$25 › 617.492.7679 or clubpassim.com
THE KOPECKY FAMILY BAND + THE EASTERN SEA › 8 pm › Café 939, 939 Boylston St, Boston › $12 › 617.747.6038 or ticketmaster.com
"LADIES OF SMOKEN JOES FRENCH QUARTER REVIEW" › With Cheryl Aruda + Gretchen Bostrom + Alley Stoetzel + Gracie Curran + Alizon Lissance + Shirley Lewis › 9 pm › Smoken' Joe's BBQ, 351 Washington St, Brighton › $5 › 617. 254.5227 or smokenjoesbbq.com
ORIGINAL GRAVITY + BUBBA LOAF + CROOKED MIRROR + SO SOL › P.A.'s Lounge, 345 Somerville Ave, Somerville › 617.776.1557
RIBS LIVE AT "THE PILL" › 10 pm › Great Scott, 1222 Comm Ave, Allston › $5 › 617.566.9014 or ticketweb.com
ROBERTA GAMBARINI › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $25 › 617.783.0090 or scullersjazz.com
SHOVELS & ROPE + ANDREW COMBS › 7 pm › The Sinclair, 52 Church St, Cambridge › $12-$15 › 617.451.7700 or ticketmaster.com
SOUL CITY › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
THICK SHAKES + THE ROYAL WEDDING + HEADBAND + COURTERS › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
THIS WAY › 10 pm › Tommy Doyle's at Harvard, 96 Winthrop St, Cambridge › $5 › 617.864.0655 or tommydoyles.com
TRUST ME I'M A DOCTOR + ELEVEN DOLLAR BILLS + MOD GUN + DJ GOT U › 8:30 pm › All Asia, 334 Mass Ave, Cambridge › 617.497.1544 or allasiabar.com
WRECKLESS ERIC & AMY RIGBY › 7:30 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com

SATURDAY 2

THE 360'S + CRADLE TO THE GRAVE + THE BLACK CHEERS › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com
THE AGENTS + THE POMPS + RIKKI ROCKMAN & THE ARRAIGNMENTS › 10 pm › Johnny D's, 17 Holland St, Somerville › $12 › 617.776.2004 or johnnyds.com
BECCA STEVENS + MARGARET GLASPY › 8 pm › Café 939, 939 Boylston St, Boston › $12-$14 › 617.747.6038 or ticketmaster.com
BIG DIPPER + CHRIS COLLINGSWORTH [FOUNTAIN OF WAYNE] + THE ZAMBONIS › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $16 › 617.864.EAST or ticketweb.com
"BLACK & WHITE BENEFIT" › With Black Helicopter + Whitey + Blackhouse + Blackwolfgoat › 9 pm › Radio Upstairs, 379 Somerville Ave, Somerville › $12 › 617.764.0005 or radiobarunion.com/
BROADWAY CALLS + RED CITY RADIO + SILVER SNAKES + THE BORDERLINES › 5:45 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $10 › 617.492.2327 or ticketweb.com
CANDLEBOX + I WAS AWAKE + MY SILENT BRAVERY › 8 pm › Hard Rock Café, 22-24 Clinton St, Boston › $25-$30 › 617.424.7625 or hardrock.com/boston
CHRISTIAN MCNEILL & SEA MONSTERS + JENNY DEE & THE DEELINQUENTS + TIM GEARAN › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $12-$15 › 617.779.0140 or ticketmaster.com
THE CONTROL › 1 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
DAVE CRESPO'S AFTER PARTY + 33 LEAVES + VAN BURENS + RYAN JACKSON TROIKA › 9 pm › Ralph's Diner, 148 Grove St, Worcester › 508.753.9543 or myspace.com/ralphsdiner
DIANE BLUE & FRIENDS + SAX GORDON › 9 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
EMANCIPATOR + RANDOM RAB + TOR › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $15 › 617.562.8800 or ticketmaster.com
THE EMPIRE SHALL FALL + ACARO + SWARM OF EYES + CONFORZA + GIVE ZOMBIES THE VOTE + THE RIVER NEVA › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $12-$15 › 617.236.7600 or churchofboston.com
GRACE MORRISON & THE RSO › 10 pm › Toad, 1920 Mass Ave, Cambridge ›
>> LIVE MUSIC on p 65

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UPSTAIRS
THU 1/31 BEAR LANGUAGE, RED OBLIVION, BUTTONS AND MINDY, POOR REMY, MAD BLACKBIRDS
SAT 2/2 KEYNOTE COMPANY PRESENTS: THE CONTROL, ALL AGES 1PM
THE 360'S, CRADLE TO THE GRAVE, THE BLACK CHEERS, MARK LIND
MON 2/4 LT LIVE PRESENTS WILDERUN, BLACK MASS, WRATHSPUTIN, DEADFALL, AVERSED *NOTE: 7:30PM DOORS
WED 2/6 LT LIVE PRESENTS: SARAH WALK, MATEO LEWIS, DANIEL WOODS
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Thurs Jan. 31 • 9:30 pm – 2 am
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DJs: Who Nu?
Music: Hip Hop, Reggae, Caribbean, Indie Dance Edits, House Classics • Cover: none

Fri Feb. 1 • 9:30 pm – 2 am
SOCIAL STUDIES
DJs: Justin Vandervolgen (NYC), Alfredo & Brek.One upstairs
Music: Disco, House Techno (downstairs) / Hip Hop, Reggae, Party Jamz (upstairs)
Cover: $5

Sat Feb. 2 • 9:30 pm – 2 am
FEVER
DJs: Frank White, Mr. Jason, Greg Pic, Flavorheard
Music: Disco, Hip Hop, Reggae, Party Jamz
Cover: $5

Wed Feb. 5 • 5 pm – 10 pm
GAME OVER
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<< LIVE MUSIC from p 65

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KRIS DELMHORST + DEAN FIELDS › 8 pm › Club Passim, 47 Palmer St, Cambridge › $18-$20 › 617.492.7679 or clubpassim.com
LUX DELUXE + FAX HOLIDAY › 10 pm › Tommy Doyle's at Harvard, 96 Winthrop St, Cambridge › $10 › 617.864.0655 or tommydoyles.com
MC KABIR & THE DUB DOWN CREW › 9:30 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
MISTER ANYBODY + ANGRY FLANNEL + DJ SCRATCH 'N SNIFF › 8:30 pm › All Asia, 334 Mass Ave, Cambridge › 617.497.1544 or allasiabar.com
THE OGGS + THE PANDEMICS + BOB CENCI + THE UNHOLY III › Radio Downstairs, 379 Somerville Ave, Somerville › $8 › 617.764.0005 or radiobarunion.com
OTIS GROVE + AKASHIC RECORD › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com
RED BARAAT › 8 pm › The Sinclair, 52 Church St, Cambridge › $15 › 617.451.7700 or ticketmaster.com
SISTER LOVERS › 7:30 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com
TALAHASSEE + LAST GOOD TOOTH + DIAMOND DOVES + HOLLIS BROWN › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
TERRY KITCHEN + DEAN STEVENS + DAVID DODSON › 8 pm › Arts at the Armory, 191 Highland Ave, Somerville › $10 › 617.718.2191 or artsatthearmory.org

SUNDAY 3

BRITTANY HAAS + JORDAN TICE + NIC GAREISS + CLEEK SCHREY › 8 pm › Club Passim, 47 Palmer St, Cambridge › $13-$15 › 617.492.7679 or clubpassim.com
NATIVE CONSTRUCT + EARTHSTOMPER › 7 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
THE NATURAL WONDERS › 5 pm › Plough & Stars, 912 Mass Ave, Cambridge › 617.576.0032 or ploughandstars.com
RISE ABOVE ALL › 1 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
ROY SLUDGE TRIO › 4 pm › Radio Upstairs, 379 Somerville Ave, Somerville › Free › 617.764.0005 or radiobarunion.com
SHUN NG › 4:30 pm › Club Passim, 47 Palmer St, Cambridge › $5 › 617.492.7679 or clubpassim.com

MONDAY 4

"AGONIZING THE DEAD: A NIGHT OF UNDERGROUND BLACK & DEATH METAL" › 8 pm › O'Brien's, 3 Harvard Ave, Allston › Free › 617.782.6245 or obrienspubboston.com
FEED ME WITH TEETH + MORD FUSTANG › 8 pm › Royale, 279 Tremont St, Boston › $29.50 › 617.338.7699 or boweryboston.com
THE FUNKY ABS › 8 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com
GERO & IDE + CULT AND LEPER + TSONS OF TSUNAMI + DESIGNER + RONNIE NORDAC › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
JOHNNIE MAC › 9:30 pm › Cantab Lounge, 738 Mass Ave, Cambridge › 617.354.2685 or cantab-lounge.com
LETLIVE + HRVRD + THIS IS HELL + CONDITIONS + RESCUER › 6 pm › The Sinclair, 52 Church St, Cambridge › $12-$14 › 617.451.7700 or ticketmaster.com
LUCA CIARLA › 8 pm › Club Passim,

PHX PICKS >> CAN'T MISS

FRI 1

• **THICK SHAKES** Fuzzy garage-rock locals Thick Shakes play a show in their neighborhood with producer/presenter pRIMORDIAL sOUNDS staples Headband, Royal Wedding, and Courters.
Midway, Café, 3496 Washington St, Jamaica Plain :: 8 pm :: call for ticket info :: midwaycafe.com or 617.524.9038

• **FREAK FLAG FIRST FRIDAYS WITH CREATUROS + AMOROSO + KAL MARKS** Every Friday the folks behind underground newspaper Freak Flag take over the basement of locally-owned rock club Radio, in the space formerly known as Moe's Lounge, now going by Radio Down. This week is a meld of psychedelia and garage-rock from all around Boston. Freak Flag kids DJ between sets.
Radio Down, 381 Somerville Ave, Somerville :: 10 pm :: $5 :: radiobarunion.com

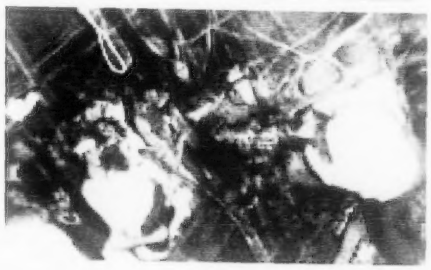
• **THE GREAT VALLEY + HAPPY JAWBONE FAMILY BAND** The Great Valley and Happy Jawbone are two of Brattleboro, Vermont's greatest underground psych-pop groups, and tonight they trek down to Boston to celebrate a record release and tour kick-off for the former, joined by the local acts Ronnie Nordac and Aykroyd (members of two Whitehaus bands, the Needy Visions, and the Craters). Brought to you by Bodies of Water Arts and Crafts. This will also be the *Boston Compass* #37 issue release show. Cool Kids Club DJs between sets.
Video Underground, 385 Centre St, Jamaica Plain :: 11 pm :: $5-10 sliding scale :: thevideounderground.com

SAT 2

• **WEIRDO RECORDS' 4TH BIRTHDAY PARTY** An eclectic mix of experimental, hardcore, and instrumental bands from Boston and beyond take the stage at O'Brien's to celebrate the fourth birthday of Weirdo Records, Central Square's experimental record shop (see the *Phoenix*, "Surveying the Stacks at Weirdo Records," December 21). Performances by Horse Lords (Baltimore), Guerilla Toss (Boston), Funeral Cone (Worcester), and Deleuzer (a collection of Boston improv artists).
O'Briens, 3 Harvard Ave, Allston :: 8 pm :: $8 :: obrienspubboston.com

WED 6

• **THE MIGS** pRIMORDIAL sOUNDS present another installment of their regular shows where bands play on the floor of Middlesex, with the New Hampshire psych rock three-piece the Migs along with two local acts, Allston garage punx Nice Guys and the Vegans.
Middlesex Lounge, 315 Mass Ave, Cambridge :: 10 pm :: $3 :: middlesex-lounge.us



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THE LUMINEERS + Y LA BAMBA › 8 pm › House of Blues, 15 Lansdowne St, Boston › 888.693.2583
SIXPENCE NONE THE RICHER › 8 pm › Café 939, 939 Boylston St, Boston › $15 › 617.747.6038 or ticketmaster.com
WILDERUN + BLACK MASS + WRATHSPUTIN + DEADFALL + AVERSED › 7:30 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10 › 617.864.EAST or ticketweb.com

TUESDAY 5

ADAM BLOCK BAND + CHARLES JOHNSON + RAVEN KATZ › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
"BOURBON ST. BIRTHDAY BASH" › With Scotty Shetler + Johnny Blue Horn + Jesse Williams & Kenny Freundlich + Eddie Scheer's Tuesday Night All-Stars › 8 pm › Smokin' Joe's BBQ, 351 Washington St, Brighton › 617. 254.5227 or smokinjoesbbq.com
BRUCE BARTLETT TRIO › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $7 › 617.876.9330 or rylesjazz.com
CARRIE RODRIGUEZ › 8 pm › Club Passim, 47 Palmer St, Cambridge › $18-$20 › 617.492.7679 or clubpassim.com
E-DUBBLE › 7 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com
FEED ME WITH TEETH + MORD FUSTANG › 8 pm › Royale, 279 Tremont St, Boston › $29.50 › 617.338.7699 or boweryboston.com
FLORIDA GEORGIA LINE + ZACH LOCKWOOD + JOE BACHMAN › 8 pm › House of Blues, 15 Lansdowne St, Boston › Sold Out › 888.693.2583
THE HORNITZ + RESIN ED › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $5 › 617.236.7600 or churchofboston.com
JENNIFER KIMBALL & BAND + TALL HEIGHTS › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
THE LOUSY INSTRUMENTS › Precinct, 70 Union Sq, Somerville › 617.623.9211 or precinctbar.com
MAGIC GRASS + JUBILEE MULE › 8:30 pm › Cantab Lounge, 738 Mass Ave, Cambridge › 617.354.2685 or cantab-lounge.com
MIDNITE + HIGH HOPES BAND › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $20-$25 › 617.779.0140 or ticketmaster.com
MUMFORD & SONS + THE FELICE BROTHERS + BEN HOWARD › 7 pm ›
>> LIVE MUSIC on p 67

PHX PICKS >> JAZZ & WORLD

THU 31

• **OMAR SOSA & PAULO FRESU** The mesmerizing Cuban pianist Omar Sosa and the beautifully lyrical Italian trumpeter Paulo Fresu celebrate the release of *Alma* (Tuk Music) at Scullers.
Scullers, DoubleTree Guest Suite Hotel, 400 Soldiers Field Road, Boston :: 8 pm + 10 pm :: $25 :: 617.562.4111 or scullersjazzz.com.

SAT 2

• **BECCA STEVENS** North Carolinian Becca Stevens has chops enough to front Travis Sullivan's Björkestra big band in the title role, and a broad enough reach and deep enough authority to collaborate with jazz stars Lionel Loueke and Gretchen Parlato at the Newport Jazz Festival. Her talent as unclassifiable singer-songwriter and arranger are front and center at Café 939's Red Room.
Café 939, 939 Boylston St, Boston :: 8 pm :: $14 :: 617.747.2261 or cafe939.com

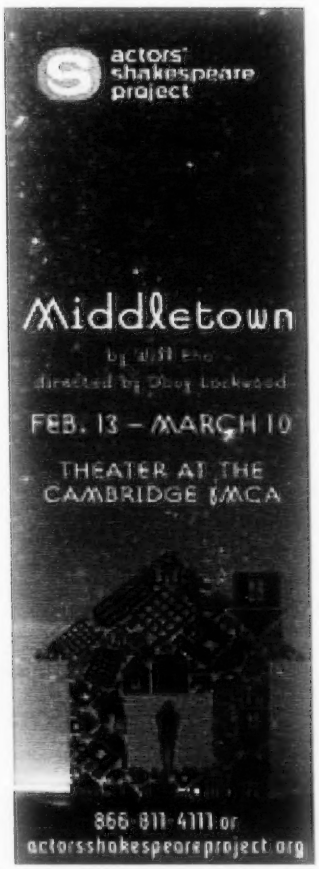
THU 7

• **PABLO ABLANEDO OCTET(O)** We're guessing that parenthetic "o" indicates the pan-American scope of this talented Argentinean composer and pianist, as well as the band's expanded head count. He celebrates the release of the new *Recontradoble* with a great band: flutist Fernando Brandão, trumpeters Phil Grenadier and Greg Hopkins, saxophonists Daniel Ian Smith and Kelly Roberge, guitarist Eric Hofbauer, bassist Fernando Huergo, percussionist Bertram Lehmann, and drummer Franco Pinna.
Regattabar, Charles Hotel, 1 Bennett St, Cambridge :: 7:30 pm :: $15 :: 617.395.7757 or regattabarjazz.com

• **JALEEL SHAW** Back in the day, former Berklee student Jaleel Shaw was the star alto in the Either/Orchestra. Now, as a member of the Roy Haynes Quartet, and with a couple of solo albums under his belt and a gazillion other collaborations, Shaw is a fixture in the heavy-cat firmament. You can join the crowd for a live broadcast of WBGO-FM (Newark) and NPR Music's *The Checkout — Live at Berklee* and check out Shaw's big, soulful sound in person. Joining him are pianist Lawrence Fields, bassist Boris Kozlov, and drummer Johnathan Blake.
Café 939, 939 Boylston St, Boston :: 8 pm :: $10 :: 617.747.2261 or cafe939.com

Jaleel Shaw

• **FAMORO DIOUBATE AND AFRICA AMERICA** The Guinean balafon (African xylophone) master and singer Famoro Dioubate carries on an 800-year-old tradition right in little old Cambridge with the help of Malian singer-guitarist Bouba Diabate, bassist Jason Davis, Kenny Kozol on percussion, and Ra-Kalam Bob Moses on drums.
Lily Pad, 1353 Cambridge St, Cambridge :: 10 pm :: $10 :: lily-pad.net



<< LIVE MUSIC from p 67

TD Garden, 100 Legends Way, Boston › Sold Out › 617.931.2000 or ticketmaster.com
NAT-MAN-BAND NAT MUGAVERO AND CREW › 8 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com

WEDNESDAY 6

BLACKBERRY SMOKE + DRAKE WHITE › 8 pm › Paradise Rock Club, 967 Comm Ave, Boston › $15 › 617.562.8800 or ticketmaster.com
"COUNTRY 102.5'S 20TH YEAR CELEBRATION WITH LUKE BRYAN + KELLEIGH BANNEN" › 7 pm › Hard Rock Cafe, 22-24 Clinton St, Boston › Sold Out › 617.917.6251 or hardrock.com/boston
DANNY JONOKUCHI SEXTET › 8 pm › Outpost 186, 186 1/2 Hampshire St, Cambridge › $10 › 617.876.0860 or zeitgeist-outpost.org
THE DENNIS BRENNAN BAND, › 9 pm › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
DREADED SILENCE + BALISET + BLUE ASIDE + NOCUOUS › P.A.'s Lounge, 245 Somerville Ave, Somerville › 617.776.1557
FANDANGO › 7 pm › Toad, 1920 Mass Ave, Cambridge › 617.497.4950 or toadcambridge.com
"HEAVY ROTATION RECORDS 13TH ANNUAL EPIC EVENT" › 8:15 pm › Berklee Performance Center, 136 Mass Ave, Boston › $8-$12 › 617.266.7455
HOUSE OF WATERS › 8 pm › Beehive, 541 Tremont St, Boston › 617.423.0069 or beehiveboston.com
KRISTEN FORD + AUDREY RYAN + JENEE HALSTEAD › 8 pm › Johnny D's, 17 Holland St, Somerville › $10 › 617.776.2004 or johnnyds.com
LEE BAINS III & THE GLORY FIRES + LOW-CUT CONNIE › 9 pm › Great Scott, 1222 Comm Ave, Allston › $9 › 617.566.9014 or ticketweb.com
MAGIC MAGIC + SPANISH PRISIONERS + EARLYNINETIES + SUN SISTER › 8:30 pm › T.T. the Bear's Place, 10 Brookline St, Cambridge › $8 › 617.492.2327 or ticketweb.com
NEHA JIWRAJKA + RICHARD SAUNDERS › 8 pm › Scullers, 400 Soldiers Field Rd, Cambridge › $20 › 617.783.0090 or scullersjazz.com
OF MICE AND MEN + WOE IS ME + TEXAS IN JULY + VOLUMES + CAPTURE THE CROWN › 6 pm › Royale, 279 Tremont St, Boston › Sold Out › 207.865.0046 or boweryboston.com
SARAH WALK + MATEO LEWIS + DANIEL WOODS + THE TOM APPLEMAN BAND + SUGAR BOMB › 7:30 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › 617.868.MSEX or ticketweb.com

THURSDAY 7

ALEX SCHUMAN › 8 pm › Midway Café, 3496 Washington St, Jamaica Plain › 617.524.9038 or midwaycafe.com
BADBADNOTGOOD › 8 pm › Middle East Downstairs, 480 Mass Ave, Cambridge › $12-$15 › 617.864.EAST or ticketweb.com
BEANTOWN SCHMENDRICKS › Lizard Lounge, 1667 Mass Ave, Cambridge › 617.547.0759 or lizardloungeclub.com
CANZONIERE GRECANICO SALENTINO › 7:30 pm › Johnny D's, 17 Holland St, Somerville › $28 › 617.776.2004 or johnnyds.com
FURTHER SEEMS FOREVER + HOSTAGE CALM › 9 pm › The Sinclair, 52 Church St, Cambridge › $20 › 617.451.7700 or ticketmaster.com
HOLOPAW + LOVE AS LAUGHTER › 9 pm › Great Scott, 1222 Comm Ave, Allston › $10 › 617.566.9014 or ticketweb.com
THE INDOBOX › 8 pm › Church of Boston, 69 Kilmarnock St, Boston › $10 › 617.236.7600 or churchofboston.com
JALEEL SHAW › 8 pm › Café 939, 939 Boylston St, Boston › $5-$10 › 617.747.6038 or ticketmaster.com/
LINDSAY STIRLING › 7 pm › Royale, 279 Tremont St, Boston › Sold Out › 617.338.7699 or boweryboston.com
LOVE-UP TIME + JEREMY DUBS › 10:30 pm › Plough & Stars, 912 Mass Ave, Cambridge › 617.576.0032 or ploughandstars.com
MEMORY TAPES + TEEN + CAROUSEL › 9 pm › Brighton Music Hall, 158 Brighton Ave, Allston › $10-$12 › 617.779.0140 or ticketmaster.com
NATE ARONOW › 8:30 pm › Ryles, 212 Hampshire St, Cambridge › $10 › 617.876.9330 or rylesjazz.com
SUCH › 9 pm › Milky Way, at the Brewery, 284 Armory St, Jamaica Plain › $5-$8 › 617.524.3740 or milkywayjp.com
TURISAS › 7 pm › Palladium Upstairs, 261 Main St, Worcester › 978.797.9696 or tickets.com
WESTLAND + HALFWAY TO AVALON + GONE BY DAYLIGHT + SILHOUETTE RISING + DJ LINCOLN › 8 pm › Middle East Upstairs, 472 Mass Ave, Cambridge › $10-$12 › 617.864.EAST or ticketweb.com

The **Pablo Ablanedo Octet(o)** play the Regattabar.

COMMONWEALTH OF MASSACHUSETTS
SUFFOLK, SS. PROBATE COURT

CASE NO. SU13P0134EA

To all persons interested in the estate of *Matthew Benjamin* late of Boston, in said County of Suffolk, deceased:

A petition has been presented to said Court, praying that *Robert J. Jordan*, of Boston in the County of Suffolk, public administrator, be appointed administrator of said estate.

If you desire to object hereto you or your attorney should file a written appearance in said Court at Boston before ten o'clock in the forenoon on the 28th day of March, 2013, the return day of this citation.

Witness, Joan P. Armstrong, Esquire, First judge of said Court, this 18th day of January, 2013

CITATION ON PETITION TO MODIFY BOND
G.L. C. 190B, §3-604
DOCKET NO. SU09P1819PM
COMMONWEALTH OF MASSACHUSETTS
THE TRIAL COURT / PROBATE AND FAMILY COURT

In the matter of: Frances McGuire
Suffolk Probate and Family Court
24 New Chardon Street
Boston, MA 02114
(617-788-8300)

To all interested persons:
A Petition has been filed by DANIEL G. HOVANESIAN OF SOMERVILLE, MA requesting that the Court enter a Decree and Order modifying the bond of the Trustee and for any other relief as requested in the Petition.

You have the right to obtain a copy of the Petition from the Petitioner or at the Court. You have a right to object to this proceeding. To do so, you or your attorney must file a written appearance and objection at this Court before 10:00a.m. on 02/21/2013.

This is NOT a hearing date, but a deadline by which you must file a written appearance and objection if you object to this proceeding. If you fail to file a timely written appearance and objection followed by an Affidavit of Objections within thirty (30) days of the return date, action may be taken without further notice to you.

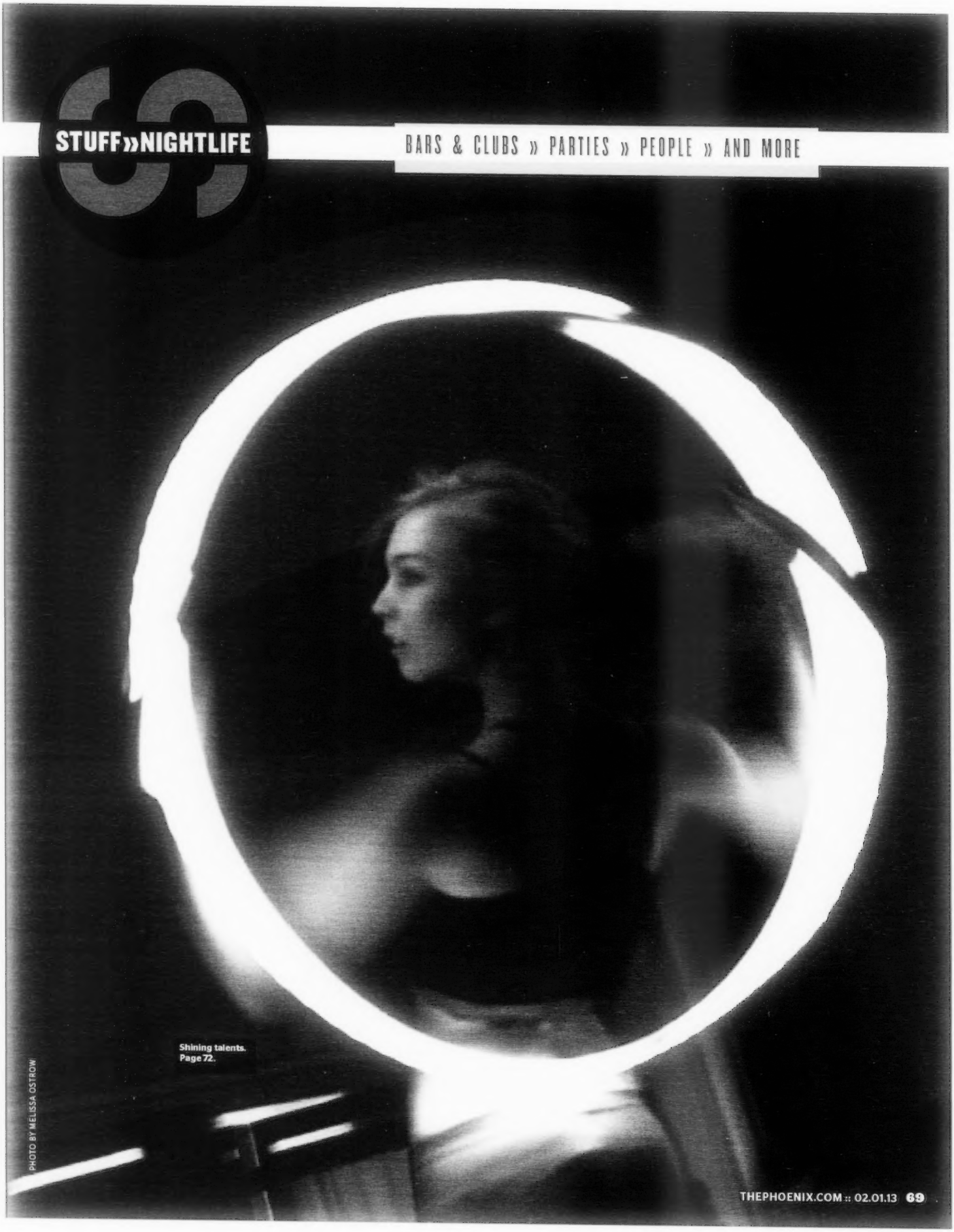
WITNESS, Hon. Joan P. Armstrong, First Justice of this Court.
Date: December 18, 2012
Sandra Giovanni, Register of Probate

COMMONWEALTH OF MASSACHUSETTS
THE TRIAL COURT PROBATE AND FAMILY COURT

NOTICE OF PETITION FOR CHANGE OF NAME • Docket No. SU31C0027CA
Suffolk Probate and Family Court • 24 New Chardon St • Boston, MA 02114 • (617)788-8300
In the matter of: *Quintin David Lobo*
To all persons interested in petition described:
A petition has been presented by Kerry A McCarthy requesting that:
Quintin David Lobo
Be allowed to change his name as follows:
Quintin David McCarthy

IF YOU DESIRE TO OBJECT THERETO, YOU OR YOUR ATTORNEY MUST FILE A WRITTEN APPEARANCE IN SAID COURT AT:
BOSTON
ON OR BEFORE TEN O'CLOCK IN THE MORNING (10:00 AM) ON:
02/21/2013

WITNESS, Hon. Joan P Armstrong, First Justice of this Court.
Date: January 16, 2013



Shining talents.
Page 72.

PHOTO BY MELISSA OSTROW

BIGGEST

BY SCOTT KEARNAN

ecognize these arms? You might have seen them giving Hulk-grip handshakes to VIPs or ejecting drunken assholes from a crowded club. Whether they're guarding doors or patrolling dance floors, nightlife security staffers are intentionally intimidating — but there's more to these guys than brawny biceps. We tapped three strapping nightspot sentries to talk about crazy club shenanigans, failed flirting attempts by ambitious line-jumpers, and bruising battle stories.

GREGG JOYCE ::

He gets these guns by hitting the gym six days a week, often twice daily, for cardio in the morning (he's partial to stair-climbers) and lifting at night.
A bouncer battle story: "The first big fight I tried to break up was at a bar near UMass. I had a pool cue broken over my back."
The most memorable guests: "[Rob] Gronkowski is the nicest guy you'll meet. He'll take pictures and shake hands. At a Christmas Eve event, Gronkowski, Stevan Ridley, and Shane Vereen showed up in onesie pajamas. It was hilarious, but they were all class acts."
Hey DJ? His request: Dada Life's "Kick Out the Epic."
Bartender, pour him Ciroc Peach and pineapple.
At sunrise, he hits a day job at a financial company. "When we escort people out [of the club], they like to tell me how much money they make, and that I'm 'just a bouncer' and make no money. I laugh to myself. If only they knew."

DAN IRVIN ::

He gets these guns with a five-days-a-week gym regimen, supplemented with protein shakes and creatine. In May these muscles will power him through his first Tough Mudder competition.
A bouncer battle story: "Twenty kids throwing drinks and bottles at each other in the middle of the room. Three minutes of chaos. I've never been injured, but came pretty close during that fight when a bottle bounced off the top of my head and hit my coworker in the face."
An epic flirting fail: "One girl pretended she liked me, flirting and grinding up on me throughout the night. When she asked for my number, I saw the names of every other security staffer on her phone."
Hey DJ? His request: Calvin Harris's "Sweet Nothing."
Bartender, pour him a white or black Russian.
The wildest sight he's seen: A guy with his hand busy up his date's skirt "in full view of everyone, up against a wall. Needless to say, they were asked to leave."

BIJOU

THE GREATEST BAR

ROYALE

JOVAN BEAL ::

He gets these guns by working up to five times a week with a personal trainer who customizes routines for nightlife staff. And he gets out extra aggression with twice-weekly boxing sessions.
On the, um, number-one crazy sight he's seen: "The craziest thing I ever saw was a patron asleep with his pants down on the toilet. Also, I saw a woman pee on a bouncer's leg."
On the less-is-more approach to attempting line-jumps: "Girls always say, 'You're not letting in these hot ladies?' when none of them are hot. The really hot ones just stare with confidence."
Hey DJ? His request: Eddy Fish's "Whole Lotta Money."
Bartender, pour him well-aged Grand Marnier.
At sunrise, he hits a day job at recording studios and meetings, managing Cambridge-based rap artist Sean Henny.

CLUB NIGHTS

THURSDAY

BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic
DISTRICT › Boston › 10 pm › "In Thursdays"
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › Kupha James
ESTATE › Boston › 10 pm › "Glamlife Thursdays"
GOOD LIFE › Boston › 10 pm › "A Lil Louder" with Jus Cuz + the Almighty Pretty Face Posse
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
NIX'S MATE › Boston › 10 pm › "Nix's at Night" with DJ Action Jackson
OM RESTAURANT & LOUNGE › Cambridge › 10:30 pm › "Late Night Lounge"
RAMROD › Boston › 10 pm › "Trainwreck Thursdays" with DJ Brian Derrick

FRIDAY

BIJOU NIGHTCLUB & LOUNGE › Boston › 10 pm › Chus + Ceballos + Wil Trahan
BOND › Boston › 10 pm › "Play Fridays" with Matty D
BRIGHTON MUSIC HALL › Allston › 9 pm › "ManRay Reunion Party"
COMMON GROUND › Allston › 10 pm › "90s Night"
CURE LOUNGE › Boston › 10 pm › "VIP Fridays" with DJ Profenna
DISTRICT › Boston › 10 pm › "Latin Fridays" with DJ Juan Madrid
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › DJ Kazz
ESTATE › Boston › 10 pm › "Estate Fridays" › 10:30 pm › Hook N Sling
GREAT SCOTT › Allston › 10 pm › "The Pill" with DJ Ken + DJ Michael V
GREATEST BAR › Boston › 9 pm › "Dirty Water Fridays"
NIX'S MATE › Boston › 10 pm › "Nix's at Night" with DJ Action Jackson
PHOENIX LANDING › Cambridge › 10 pm › "Pretty Young Thing" with DJ Vinny
PRIME › Boston › 10 pm › "VIP Fridays"
RISE › Boston › 1 am › Max Graham + Kerry Leva + Balian
RUMOR › Boston › 10 pm › "Touch Fridays" with DJ Dres + DJ Hectik + DJ Lus
TOMMY DOYLE'S AT HARVARD › Cambridge › midnight › DJ Skitz
VENU › Boston › "Signature Fridays"
ZUZU › Cambridge › 11 pm › "Solid!"

SATURDAY

BOND › Boston › 10 pm › "Flaunt Saturdays"
COMMON GROUND › Allston › 10 pm › "Millennium Party"
CURE LOUNGE › Boston › 10 pm › "Saturdays at Cure" with rotating DJs Hectik + DJ 7L + Brek.One + DJ Theo A. + DJ Frank White
DISTRICT › Boston › 10 pm › "Status Saturdays" with DJ Cootz
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › Theo A.
ESTATE › Boston › 10 pm › "VIP Access Saturdays"
GREATEST BAR › Boston › 9 pm › "Boston VIP List Saturdays"
GUILT › Boston › Midnight › "Guilt Trip Saturdays" with DJ Kevy Kev
MIDDLESEX LOUNGE › Cambridge › DJ Kon
MILKY WAY › Jamaica Plain › 10 pm › "Mango's Latin Saturdays" with Lee Wilson
NIX'S MATE › Boston › 10 pm › "Nix's at Night" with DJ Dirty Dek
PHOENIX LANDING › Cambridge › 10 pm › "Boom Boom Room" with DJ Vinny
PRIME › Boston › "Gossip Saturdays"
RAMROD › Boston › 10 pm › "Revolution Saturdays"
RISE › Boston › 1 am › Chriss Vargas + Michael Lopiano + John Bruno & Juan D + Jordan Martins
ROYALE › Boston › 10 pm › "Guilt"
RUMOR › Boston › 10 pm › "Rumor Saturdays" with DJ Roger M + DJ JC
TOMMY DOYLE'S AT HARVARD › Cambridge › midnight › DJ Special K
VENU › Boston › "Entourage Saturdays"
ZUZU › Cambridge › 11 pm › "Soul-le-lu-jah" with John Funke

SUNDAY

CURE LOUNGE › Boston › 10 pm › "Industry Sundays" with DJ Hectik
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › DJ Inkognito
PHOENIX LANDING › Cambridge › 10 pm › "The Drop"
RAMROD › Boston › 10 pm › "The Den" with DJ Joseph Colbourne
RUMOR › Boston › 10 pm › "Tilt Sunday" with Supa DJ JKool + DJ Jack Frost + DJ Blackout + DJ Kojak

MONDAY

NAGA › Cambridge › "Industry Mondays"
PHOENIX LANDING › Cambridge › 10 pm › "Makka Monday" with Voyager 01 + DJ Uppercut
RAMROD › Boston › 10 pm › "The Attic" with DJ Kuro
RAMROD › Boston › 10 pm › "Punk Night"
RUMOR › Boston › 10 pm › "Evolution Tuesdays" with DJ Hectik

WEDNESDAY

BRAHMIN AMERICAN CUISINE AND COCKTAILS › Boston › "F*mous Wednesdays"
DISTRICT › Boston › 10 pm › "Classic Wednesdays" with DJ Tanno
ESTATE › Boston › 10 pm › DJ Arty
GREATEST BAR › Boston › 9:30 pm › "Wild Wednesdays"
RAMROD › Boston › 10 pm › "Rock Wednesdays" with DJ Victor
RUMOR › Boston › 10 pm › "Rumor Wednesdays" with DJ Adilson + DJ Boatslip + DJ Maryalice

THURSDAY

BOND › Boston › 9 pm › "Taste Thursdays" with Joe Bermudez + Greg Pic
DISTRICT › Boston › 10 pm › "In Thursdays"
EMERALD LOUNGE AT REVERE HOTEL › Boston › 9 pm › DJ Nathanael Bluhm
ESTATE › Boston › 10 pm › "Glamlife Thursdays"
M BAR & LOUNGE › Boston › 9 pm › "Lotus Thursdays" with DJ Edward Grant Stuart + DJ Felix Cutillo
NIX'S MATE › Boston › 10 pm › "Nix's at Night" with DJ Action Jackson
RAMROD › Boston › 10 pm › "Trainwreck Thursdays" with DJ Brian Derrick
RUMOR › Boston › 10 pm › "Rumor Thursday Sessions" with DJ Tak Yamashita

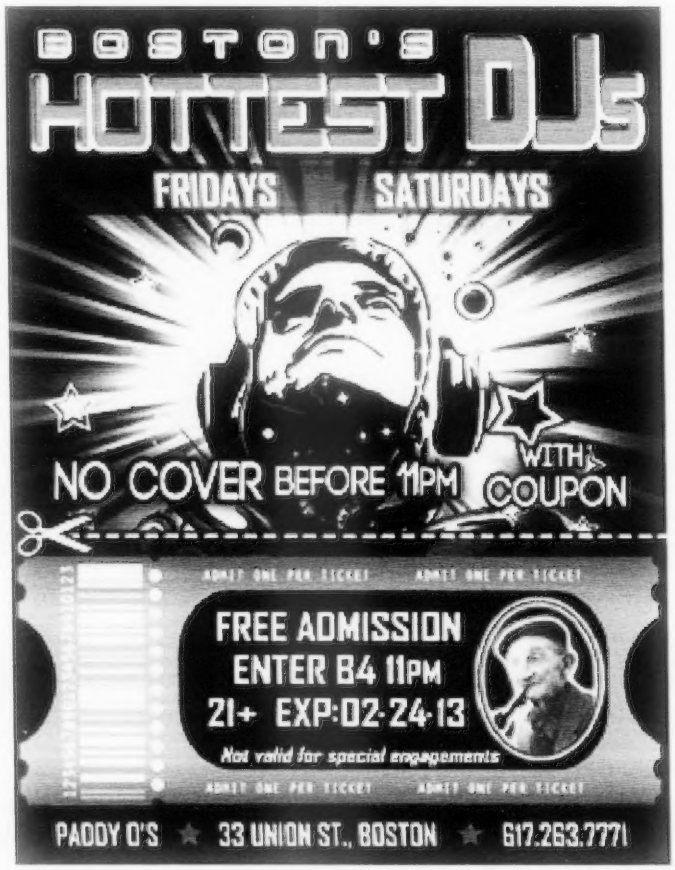
"Glamlife" is at Estate.

GLAM LIFE AT ESTATE PHOTO BY NATASHA MOUSTACHE

MORE CLUBS AND COMEDY AT THEPHOENIX.COM/EVENTS

Margaret Cho is at the Fox Theatre at Foxwoods on February 1.

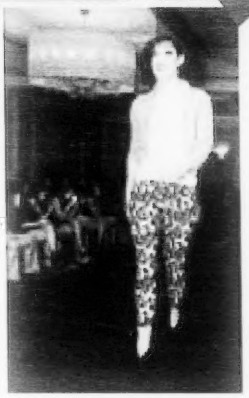
For tons more to do, point your phone to m.thePhoenix.com

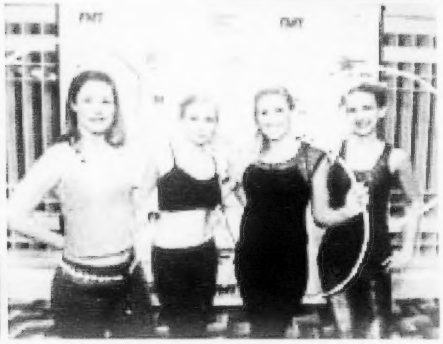


» At [illegible] at the Hyatt Regency

[illegible] the worst-dressed city in America, but if you ask the local designers who exhibited their work in January's Evolve: Survival of the Freshest fashion show, that's total bull. Presented by new local company Karma Flows, the night had Capital Vice, Kulturez, House of Levin, Pilots Clothing, and other streetwear lines showing off adventurous styles (including a cool collection of *V for Vendetta*–like masks) — and setting out to prove we're not the town of style-stunted slobs the well-heeled gentlemen of a certain rag would have the world believe. Find out about future showcases for homegrown talents at karma-flows.com.

MORE PARTIES! AT THEPHOENIX.COM/PARTIES. SEE YOU OUT THERE!





Clockwise from top left Alex Paul; Kris O'Brien and Chantel Deare; Ariel Perkins; Jessica Wignall, Helen Cohen, Laura Orcutt, and Sarah Rhines; Julia Berberan and Nora Oliver; Raodee Rekloos, Eddie Jones, and Charles Allah

SOCIAL-MEDIA DIRECTOR AT LET'S TALK MAGAZINE

It takes a confident man with a pair of (well-concealed) balls to rock a man-skirt, so we had to tell Ferns so when we spotted him. ("Oh, thanks, I think I'll take that as a compliment," he said.)

Turns out we were wrong. This was no ordinary man-skirt. Ferns was actually sporting one-of-kind *kilt-pants*. "The pants and kilt are attached," he said. "I had them made by a designer from Boston, Mark Cordell. He's awesome."

So what does one wear with kilt-pants? "I just kind of threw it together," said Ferns, who's clearly mastered the art of effortlessly edgy fashion. "I wanted to be comfortable, but also a little trendy. Not overdressed, not underdressed. I just threw on the kilt-pants, a nice shirt, and this jacket, just for contrast."

Ferns can be found browsing for stylish threads at Zara or thrifting for bargain finds "here and there," but you won't ever catch him committing his number-one fashion faux pas for dudes: "Oh man, skinny, skinny, *skinny* jeans," he said with a laugh. "Like, way too skinny."

—ALEXANDRA CAVALLO

NIGHTLIFE&STUFF

ABSOLUT VODKA COCKTAIL PARTY AT THE POINT

TO SEE MORE PICTURES GO TO THEPHOENIX.COM/PARTIES

GO SEE IT
CHERRY JONES STARS IN A.R.T.'S PRODUCTION OF *THE GLASS MENAGERIE*, FEBRUARY 2–MARCH 17

BY CAROLYN CLAY

Cherry Jones is a two-time Tony winner (for *The Heiress* and *Doubt*) and an Emmy winner for playing President Allison Taylor on Fox TV's *24*. But throughout the 1980s she was leading lady of the American Repertory Theater, to which she returns to take on that Southern-fried force of nature, Amanda Wingfield, in Tennessee Williams's *The Glass Menagerie*. A native of Paris, Tennessee, Jones would seem a natural for the onetime belle turned mother hen sitting too forcefully on her chicks. Yet she didn't want the role: if drafted she would not run, if elected she would not serve. We spoke during a rehearsal hiatus at the Loeb Drama Center.

"You cannot say to a middle-aged actress, 'Want to play the president of the United States?' and have her say no."

So what did you have against *The Glass Menagerie*? I think because I'm from the South, it was too familiar. There was nothing exotic about it. I found it terribly depressing and cloying and claustrophobic, and I didn't want to do it.

You finally got roped into a reading at New York Theater Workshop. What changed your mind? Well, I realized I'm one of the last actresses who is both the right age and from the right place. There are very few of us who remember those women. But I was surrounded by them growing up: they were all in their 70s, and I was 10. But they were extraordinary people that I knew were fading away before my eyes. They were like unicorns. And I am so in love with Amanda now I can't stand it. When people refer to her as this silly woman — she may seem silly and annoying, but her mission is so dire. She's like any woman today who is alone in the world with a severely handicapped child: what in the world will happen to your child when you're gone?

How does playing an iconic role like this compare with creating one, as you did with *Doubt*? Well, I keep trying to say as I open the script, "Tennessee Williams, what a wonderful name, and what a tremendously gifted young man he is."

Do you find it ironic that when you have played the heroines of Shakespeare, Shaw, Chekhov, and O'Neill, you are best known as the president on *24*? Do people stop you on the street? Yes, they do. And I particularly enjoy pilots, stewardesses, and TSA agents who want to know where Air Force One is.

There was some controversy in the final season about your president condoning torture. Did that distress you? I'm a dyed-in-the-wool Democrat, and it was important to me to make my president strong and honorable. And she was until the very end, when they needed a MacGuffin or whatever, and I became a wackadoodle. But you cannot say to a middle-aged actress, "Want to play the president of the United States?" and have her say no. I'm just lucky it wasn't more violent so I didn't have to sell out all my principles to get the play the president. ::

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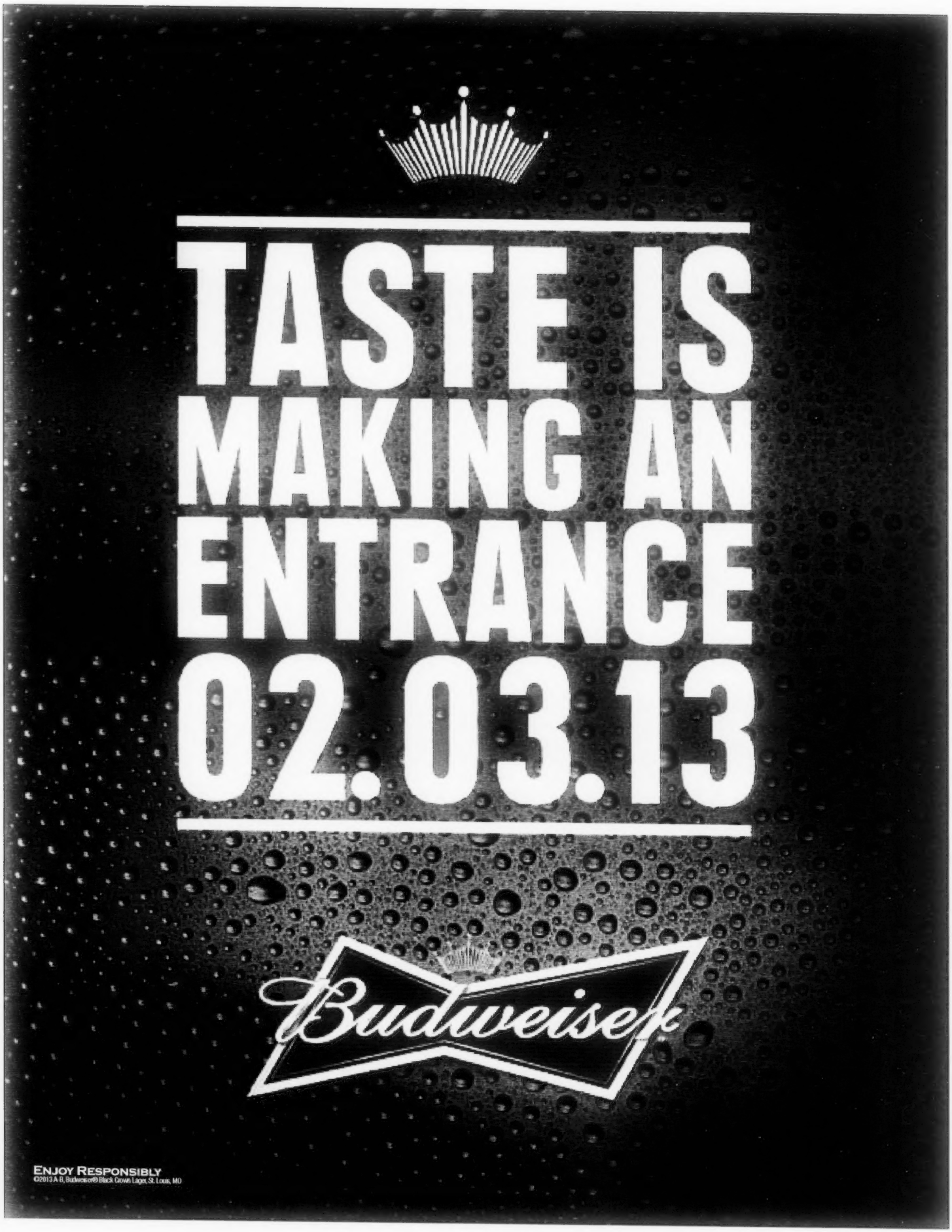
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